THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES.

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Boston, Mass.

BOSTON THEATRE.—Andre Fortier, Sardou's new piece, still continues its run. It is without doubt a great play, but it does not suit the people. They go to see it because it would not do to allow anything that this theatre produced to be slighted. Yet they go away disappointed. This is unfortunate, as the management have expended large sums of money on its production. The scenery is very fine, and the play is mounted in a manner never before equaled in this city.

GLOBE.—Rice's Surprise Party have done an enormous business throughout the past week with Horrors. This company is the strongest without doubt of any of its kind in the country. The dancing of Alice Atherton completely captivates Boston. She dresses very prettily and with good taste. We think that this lady is one of the smartest burlesque actresses in the business. Willie Edouin is very funny in all he does. We trust that the good houses which have been drawn through the past week will continue for a number of weeks to come.

HOWARD.—Dominick Murray in Inshavogue the Rapparee has done but fairly, and it is too bad, for this piece, with Mr. Murray in the leading part, should have served to fill the house for a number of weeks. The management is somewhat to blame, we think, for the manner in which the piece was presented. Everything in this theatre has been carried on (throughout the past season) in such a niggardly way that nothing has been presented as it should have been. But they promise, during the stay of Fechter, to display entirely new scenery, stage sets, etc. We will wait and see.

BOSTON MUSEUM.—A Cup of Tea, together with the favorite, Pinafore, have been played throughout the week to good business, and received their last representation, for awhile, on Saturday afternoon. Saturday evening was the occasion of the benefit of George W. Wilson, when this talented actor appeared in The Cricket on the Hearth, Sketches in India, and The Limerick Boy. He was warmly received by his numerous friends, who completely packed the house. They presented him with a number of valuable gifts, among which were a gold watch, a silk hat, etc.

GAIETY.—At this cosy theatre Trial by Jury and Pinafore have been presented throughout the week to crowded houses. This Pinafore is pronounced by those who have witnessed it to be the best of any produced in Boston, musically considered.

Philadelphia.

WALNUT STREET THEATRE.—F. C. Bangs commenced one week's engagement at this theatre on Monday evening, 24th, appearing before a large audience as Virginius. From his highly impassioned impersonation, the actor must have devoted great care, attention and time to the study of this character. What he lacks in pathos, he makes up in fire and vigor, and on the stage has the face and physique of the Roman. His best scene was that of the murder of Virginia. The general support was good, particularly Lizzie Creese as Virginia, and Mr. Mason as Lucius. Tuesday and Wednesday evenings Virginius was repeated. Thursday and Friday, St. Marc; Saturday matinee and evening Julius Cæsar. Monday next, John T. Raymond.

ARCH.—This house was crowded evening of 24th to welcome the favorites, Mr. and Mrs. Geroge S. Knight in the American comedy Otto, a German. Mr. Knight being being the best German dialect comedian on the stage, and investing this character with the spirit of true humor, he amuses his audience, and this is about all that can be expected from such plays. There could not be seen a sober face while he was on the stage. Incidentally Mr. Knight gave some excellent recitations, played on several instruments, and he, with his charming wife, sang some songs which gained for them hearty and repeated applause. Otto will be played during the week.

ACADEMY OF MUSIC.—There was a large audience at the Academy on Monday evening at the Star Course Concert, to hear the great violinist, Edonard Remenyi. He plays with great brilliancy and ease, and was greeted at the conclusion of each effort with a round of applause.

PARK.—Pinafore arrived at this theatre, 24th, with the McDonough and Lamb comb. on board, and was viewed by a large audience. She will remain anchored for this week, with her entire crew. Miss Annie Pixley, her Josephine, has become a great favorite with the Philadelphians, and is acknowledged to be the best Josephine that has appeared in this city. The Criterion Comedy co., in Whims, and Salsbury's Troubadours, are engaged to appear shortly.

CHESTNUT.—Engaged is still on the boards. The house is filled nightly with select audiences, and from present appearances the play will have a long run. Thursday, 27th, a special matinee will be given, to which the members of the profession in this city and New York are invited.

BROAD.—This is the eleventh week of Pinafore, which will soon hoist anchor, as Joe Jefferson is announced to appear shortly.

NORTH BROAD.—Trial by Jury and Pinafore still hold the boards.

ELEVENTH STREET OPERA HOUSE.—One more of the everlasting Pinafores, which, this time, is managed by the Glover English Opera co. Fair audience 24th. Home talent.

MUSEUM.—The local drama of Gulnair was produced at this house on 24th. Business fair.

ITEMS.—Mrs. John Drew, the lessee of the Arch, begins an engagement at the Globe Theatre, Boston, June 9.—B. P. O. of Elks, Philadelphia Lodge No. 2, will give a grand ball in this city, on Easter Monday night.—J. P. Reynolds, business manager for the Knights, is in town.—Evening of March 25, there was a display of fireworks under the supervision of S. Jackson in front of the North Broad in celebration of the fiftieth consecutive performance of Trial by Jury and Pinafore.—On dit, that Jack Haverly is after a theatre in this city.—Mrs. John Drew received a telegram stating that her son-in-law, Mr. Barrymore, is not seriously wounded, and will play in Nashville on Saturday, 29th.—The Arch will have a stock co. next season.—On the 24th inst. there was a meeting of the dramatic profession at the La Pierre House, to take steps toward giving a performance for the benefit of the family of poor Ben Porter.

Chicago.

MARCH 23.

MCVICKER'S.—The sagacious Strakosch shows that his managerial wisdom has not grown less. The business of the week has been excellent, the theatre being crowded at nearly every performance. The opening opera was the Huguenots, with the three prima-donne, Kellogg, Cary and Litta. This was followed by Faust, with Litta as Marguerite. On Wednesday Kellogg gave her fine personation of Filina in Mignon. Cary appearing for the first time here in the title role. Thursday Rigoletto, with Mlle. Marco as Gilda. The gem of the piece was Pantaleoni's magnificent acting and singing of the Jester. It was one of the grandest performances ever seen in this city. Lohengrin was announced for Friday, but owing to the indisposition of Miss Lancaster, the programme was changed to include one act each of Lohengrin, Traviata and The Huguenots. The season terminated last evening with the performance of Carmen, Martha being given at the matinee. The company go hence to Milwaukee and Indianapolis. March 24 Pinafore will be presented for the first time in this city in a decent manner. The company is under the management of John Duff. The cast is as follows: Sir Joseph, Charles Vivian; Captain Corcoran, J. G. Peakes; Rackstraw, Charles Clarke; Deadeye, J. H. Rowe; Bobstay, W. Heany; Josephine, Marie Stone; Buttercup, Haidee Heller; Hebe, Annie Shaffer. There will be a chorus of fifty and Max Maretzek will lead the orchestra. Following Pinafore comes Edwin Booth, who will have the special support of T. W. Keene.

HAVERLY'S.—John McCullough is a favorite in Chicago. He has been seen during the week in his well-known character of Brutus, in Spartacus, Virginius, Richelieu, Macbeth, Othello and Richard III. The latter tragedy was presented last evening to the largest house of the week. McCullough's Richard is not one of his best personations. He appeared to the most advantage in the wooing scene with Lady Anne. Messrs. Charles Barron, H. A. Langdon, and John A. Lane have effectually sustained the leading male characters. The female roles were poorly acted, Augusta Foster being especially out of place in characters demanding youth and beauty. Next week Mr. McCullough will play Spartacus, Wolsey, Lear, Brutus, Virginius, Macbeth and Damon. Emily Gavin will make her first appearance during this engagement, March 31, Dion Boucicault in The Shaughraun.

HOOLEY'S.—Lotta is all that there is to La Cigale, and there is not enough of her either. Mrs. Logan-Sikes' adaptation is not much of an improvement upon the three acts of inanity recently given here by Miss Ellsler and her company. Clement Bainbridge was amusing as the Viscount De La Hoppe. He is a most promising young actor. March 24, Modjeska, opening as Camille, followed by Frou-Frou and Romeo and Juliet.

ITEMS.—George T. Learock, ex-leading man of McVicker's, is still in the city, and is said to be operating successfully "on 'change."—"Bad Jim" Wallack (whose right name is Fubbins) avoids attachment of his baggage and "traps" by having his wife's name appear at the head of his announcements as "sole proprietress and manageress."—Much interest is felt about the appearance of Haidee Heller as Little Buttercup to-morrow evening.—Judge Bick, a traveled and cultured gentleman, has been exhibiting his Eurycope at McCormick Hall during the week. It is a very fine panorama of all the foreign show places, about which Mr. Bick discourses in a most instructive and entertaining way.—Bob Ingersoll lectured at Haverly's this (Sunday) evening upon Some Mistakes of Moses to a house packed from parquette to gallery.—Theo. Tilton talks upon Hard Times at Hershey Hall 26th.—W. T. Melville was arrested during the week for an alleged debt of $30 to one Knickerbacker, said to have been incurred in the shape of a loan to that gentleman when he was stranded in Rock Island, Ill., a year ago, by the dissolution of one of "Old Fel" Grover's innumerable Boarding-House combinations. Melville, in a letter to the daily papers, says concerning the matter: "The facts are substantially these: When in Rock Island, Ill., a year ago, with Grover's Boarding-House party, they played three performances to $90, and were stranded. Leonard Grover, Jr., and J. Rial, managers, asked Knickerbocker to loan them $50 to bring the company to this city, which he declined to do, but offered to give it to me if I would be personally responsible for it. To this I assented, and he gave me the money, for which I sent him my note for $65, including a previous loan of $15. The company played here one week, and left here without me, in consequence of an affliction of my throat. It was entirely a personal matter between Knickerbocker and myself, and with which Mr. Haverly had nothing to do whatever. I did not collect the money from Haverly, and could not have done so; therefore, if I had been in good health and had engagements right along, the money would have been paid in a few weeks. Ill health is the only reason why it has not been paid."—Modjeska "tours" Michigan at the conclusion of her engagement at Hooley's.—The amateur Pinafore co., which left here several weeks ago, are reported as doing very well in Minnesota. Ada Somers' Hebe is the principal hit.

Brooklyn.

PARK.—The good support given to Fanny Davenport last week by the stock company is another proof of the excellency and versatility of its members. Of this fact the theatre-goers of Brooklyn are well aware, and their return was warmly welcomed by the audiences. Thursday and balance of week, Divorce was given, the fore part of the week, Pique. In both instances the acting throughout was excellent. In Divorce, James M. Hardie assumed the role of Alfred Adriance, and his rendition of it would be creditable to any actor; he aroused himself to the right pitch of passion, and as perfectly lowered himself to a just degree of pensiveness and melancholia; there was nothing short nor anything superfluous in what he did, and he may put the role down as one of his successes. There is one good feature in Mr. Hardie's acting, and that is that it steadily improves, which shows him to be a careful and studious actor. A. H. Stuart's Captain Lynde was very good, and in strong contrast to the passionate Captain Standish, in Pique, which role he assumed the former part of the week. J. Z. Little impersonated Burritt, the detective. His acting is always good, as is also the case with George R. Edeson, who played Templeton Jitt, Esq. Rosa Rand played Miss Lou Ten Eyck, with good taste, giving the right turn to the whims and caprices of a young wife. Mrs. J. J. Prior's acting as Mrs. Ten Eyck was also very good. Business was good, but no doubt would have been much better, but for the inclement weather. On Monday evening, Uncle Dan'l, with B. Macauley in the title role, was presented to good house. Mr. Macauley acted with his accustomed perfectness, was well supported by his company, and received several encores during the evening, as also did Miss Katie Wilson, who impersonated Clip, of Keppler's. Joseph Jefferson in Rip Van Winkle, 31st.

COURT SQUARE.—Monday, Tuesday and Wednesday of last week, Parted, and Thursday, and remainder of week, Aurora Floyd were presented at this theatre by Mrs. Chanfrau, supported by Tayleure company, to good business. This is the first time that Aurora Floyd has been given in Brooklyn. It is a play that will never become popular, for the plot is weak, not very intricate, and fails to arouse an intensity of feeling. Yet the role of Aurora Floyd is well suited to Mrs. Chanfrau's talents, and she does well to add it to her repertoire. She comprehends and feels those feelings which that personage is supposed to have, and acts the part with great realistic force, as, indeed, any one who assumes the role must do in order to make the play at all attractive, for the title furnishes the key to the play, and Aurora Floyd is the central figure from first to last. The audience appreciated Mrs. Chanfrau's acting, and she received many encores. She was ably supported by S. K. Chester, as John Mellish. In speaking, he has a rising inflection of voice, which, though not disagreeable, yet it would be better if it were remedied. Archie Cowper's acting as Steve Hargraves was also very good, and left but little for improvement. In fact the acting throughout was good, and all that could be desired. On Monday evening Pinafore was presented, and as the piece has been in preparation for some time, great results are expected, and judging from the house on that evening, their hopes will be realized. Mrs. Chanfrau assumes the part of Josephine, and is supported by C. W. Tayleure's opera company.

NOVELTY.—This week Celebrated Case, with Collier's Union Square company, is presented at this theatre. Next week, the Williamsons in Struck Oil.

ACADEMY OF MUSIC.—Il Trovatore, by Mapleson's troupe, will be given on the 27th. Mary Anderson will probably be here on or about April 14th, for one week, under management of John P. Smith.

San Francisco.

MARCH 18

BALDWIN'S THEATRE.—That Lass o' Lowrie's, Charles Reade's dramatization of Mrs. Burnett's novel under the title of "The Miner's Daughter," was given on Wednesday night on the occasion of Rose Eytinge's reappearance in this city, to only a fair house. The delay in the rise of the curtain—almost an hour later than usual—can be explained by the information that Mr. O'Neil was about going on at the Grand Opera House, the management having determined to run both The Passion and The Miner's Daughter, by replacing the people they withdrew from The Passion Play cast, to support Miss Eytinge. But Mr. O'Neil refused to let any one else assume the role he was playing at the Grand Opera House, as he had already run the gauntlet of abuse and prejudice and made so profound an impression that he would not resign his high role of honor and success for a common part in an ordinary play. The managers had slyly ordered everybody concerned in The Passion to be on hand at the Grand Opera House, and even got so far as to have everybody dressed for the performance, when Mr. O'Neil came to the front with the surprising knowledge of the duplicity and emphatically refused to be enticed to Baldwin's until the Grand Opera was closed and the performers dismissed. At this late hour, after much persuasion, he was induced to go to his post at the Baldwin, and finally the curtain went up on an impatient audience, already prepared for another "Eytinge freak."

In consequence of these troublesome circumstances, Mr. O'Neil seemed distracted and ill at ease and gave a very unsatisfactory performance of Fergus Derrick.

As Joan Lowrie Miss Eytinge gave us a picture of an unloved, stolid, masculine Lancashire lass, that was very strong, but not at all pleasing. The character was fairly sustained, though she did not adhere very closely to the dialect. To Mr. Herne belong the honors of the piece. As Dan Lowrie he was the perfect type of a low English brute of the most sullen and ferocious type. But even in its coarseness it was artistic. Mr. Jennings as "Owd Sammy Craddock," and Mollie Revel as the boy, Jud Bates, were about the most entertaining features in a play too dark, too heavy, and too English to be called a success. The scenery was good and the sensational points of the rescue of Fergus by Joan, and the explosion of the fire-damp, were fully appreciated. But the untoward circumstances militated against the play and acting.

Monday, 17th, benefit of Lewis Morrison. The Hunchback, with Rose Eytinge as Julia, and Rose Wood as Helen. It is understood that Lewis Morrison remains next season and also James O'Neil, and that Rose Coghlan takes Rose Wood's place as leading lady, with her young sister Eily as juvenile lady of the company.

CALIFORNIA THEATRE.—Mother and Son did not draw as well the second week as might have been expected, and all unite in the opinion that it was very strange conduct on Mr. Palmer's side to have sent the Union Square comb. with dresses and preparations for the one piece only. No provision was made for any emergency or possible failure of Mother and Son, notwithstanding the contract with the managers of the California Theatre for the production of three other pieces.

In the present instance Manager Barton has supplied the void with Miss Jeffreys-Lewis, who makes her reappearance on Monday night in Fernande, and the week's bill will include Frou-Frou, and Mother's Secret, with Miss Lewis in the leading roles, and the cast made from Union Square co. and part of the California. Possibly the public may have sufficiently forgotten the disagreeable distinction Miss Lewis earned for herself last summer, and she may prove a good addition to the company, but we doubt it. Business with Mother and Son has been decidedly bad.

The week after next we are to have Buffalo Bill. The German company which occupies the California on Sunday nights, is one of the most complete in this country. Last Sunday they presented Mein Leopold, and Mr. Freeman's Herr Weigel was a quaintly humorous and pathetic piece of playing. Miss Cottrilly as Emma, the oldest of the Wilner sisters, was bright and pleasing as usual.

BUSH STREET THEATRE.—The engagement of N. C. Goodwin and Eliza Weathersby is at a close, and Monday night the the Hyers Sisters will appear in their play, Out of Bondage.

STANDARD THEATRE.—The indecency and flagrant vulgarity of the Can-Can performance has been toned down by the public authorities, but more pruning is necessary for the Rentz troupe.

ITEMS.—Under the Gaslight will be played at Baldwin's Sunday night, as Rose Eytinge declined to play on the Sabbath.—On Sunday, 23d, Master Louis Kahn will debut as Shylock in The Merchant of Venice.—Mr. and Mrs. Florence have met with great success in Nevada; the receipts are the largest ever known there; Mighty Dollar, No Thoroughfare, and Ticket-of-Leave Man the bill; part of California co. supporting them, with much praise for their efficiency.

Rochester, N. Y.

OPERA HOUSE.—On the 17th, 18th and 19th, Barney Macauley as Uncle Dan'l, presented for the first time to a Rochester audience, A Messenger from Jarvis Section. Not having been here since 1867, Mr. Macauley labored under the disadvantage of being comparatively unknown, and on the first evening had only a fair house, but the succeeding nights were far more successful, and should the Deputy come this way again, our amusement-going people will make a "big bonfire" and come out to inspect the "Annihilator." Katie Wilson as Clip is deserving of mention, and Mr. Scallen's Skinny Smith is a clever piece of acting. About two months ago the Sons of Malta had a grand "lark" in this city, and subsequently Messrs. Clifton and Wolff, two enterprising local journalists, prepared a burlesque on the exploits of the Sons, entitled The Council of Ten, which was produced 20th, 21st and 22d, for the first, and it is to be hoped, the last time on any stage. The events in this production are supposed to have occured in London, but the local "hits" emitted proves that our little city has a world-wide reputation. The audiences were light. This house will be closed until the 27th, when Fanny Davenport is billed for three nights, followed 31st, April 1, and 2, by the Saville Comic Opera co.

CORINTHIAN HALL.—Edouard Remenyi appeared 18th, under the management of E. Wahle, of Buffalo, before a small audience, followed 20th by Gilmore's Band, under the same management. Gilmore is always welcome here, and was greeted by a goodly number of enthusiastic admirers.

ITEMS.—Rochester Sunday Herald: THE NEW YORK MIRROR improves with each succeeding issue.

Baltimore, Md.

FORD'S.—Engaged was fairly played at this theatre last week. Mr. Keene appeared in a new line of business as Cheviot Hill. He played well, but appears to better advantage in the legitimate. Mr. Hoey did not make much of the part of Belvawney. Charles Waverly as the tearful Angus McAlister, was very good indeed. Miss Henrietta Vaders made a rather too tragic Belinda Treherne. Miss Emma Vaders was excellent as Maggie McFarlane. Miss Helen Stuart played very tamely as Minnie Symperson. Mrs. Germon as Mrs. McFarlane; Mr. Lanagan as Symperson; Mr. Galloway as Major Macgillfeuddy; and Miss May Wallace as Parker, were satisfactory. This week: Carneross' Minstrels in burlesque of Pinafore.

HOLLIDAY.—Tony Pastor had an excellent troupe at the Holliday last week, the best we have had here for a long time. Frank Bennet and Georgie Kane in musical sketch, Kitchen Domestics. The French Twin Sisters, Bryant and Hoey, in their instrumental duetts. Bryant giving some very good imitations of Arbuckle and Levy on the cornet; John Morris, the best change artist I have ever seen, making all his changes in the presence of the audience, without leaving the stage; the Delmos, Jeppe and Fanny, Edwin French, banjoist, John F. Sheridan and Alecia Jourdan, Kelly and Ryan, Ira Paine, glass ball shooting, and Tony Pastor himself; concluding with the sketch, The Doctor's Trip to Europe—making a first rate programme. This week Alice Oates' Comic Opera co., in Giroflé-Girofla, La Pecichole, La Marjolaine, and The Little Duke.

Albany, N. Y.

LELAND OPERA HOUSE.—Henderson & Duff's Pinafore co. opened at this house 17th inst., playing during the week to light houses. Cora Cassade was hardly the ideal Josephine, being amateurish in the extreme and frequently singing out of tune. Mrs. Lina Munroe Buttercup is the possessor of a sombre, bulky voice, not very pleasing to hear, but her "make-up" was correct. Lizzie McCall is a very pretty woman, who makes a successful Hebe. Wallace McCreary was the Ralph. He has a pleasant tenor voice. Richard White was the Captain; acting good—no vocalist. W. A. Paul, Admiral; very poor. On the first night Mr. Paul introduced a vulgar verse into one of his songs, which he had the good sense to omit on succeeding nights. Murray Woods seemed unsuited to the part of Deadeye; can't sing a note. An innovation was the singing of the "Larboard Watch" on the STARBOARD side of the vessel! Chorus tolerable; orchestra excellent.

MARTIN HALL.—Denier's Humpty Dumpty troupe 17th and 18th, to large business. Tony managed a variety theatre once in Albany. He is a genial fellow and gives a first class show. Booked: Sprague's Georgia Minstrels 25th; the Williamsons, in Struck Oil, 26th and 27th.

ITEM.—Next week, Manager Abbey sends up a company to do Engaged, including Katherine Rogers, George Parkes, Frank Mordaunt, James Dunn, John Mathews, William Herbert, Genevieve Rogers, Mrs. Brutone, Emily Delmar, and May Baker.

Buffalo, N. Y.

ACADEMY OF MUSIC.—Whims was produced during the last week to fair audiences. The performance of Louise Sylvester won for her strong praise. Her make-up was very good, and her facial expressions remarkable. The general support was very good. For the week we are to have the Saville Opera troupe in Pinafore for the first three nights, and for last three nights and matinee, The Sorcerer and Trial by Jury. The box-sheet proves the strong hold this troupe has upon our amusement-going people. Crowded houses will be the order of the week. Joe Emmet, who is always a great favorite in this city, is billed for the following week. He will undoubtedly test the capacity of the house. Nothing definite for the following week.

ST. JAMES HALL.—Nothing billed for this week in the line of musical or dramatic, until Sunday evening, when the German (city) Theatre co. have it. The performance, however, is not yet named.

ITEMS.—The concert of Eduard Remenyi at the hall last Monday evening was only fairly attended. Mr. Remenyi proved himself a great artist. His return to this city would insure him an overflowing house.—French's Fifth Avenue Pinafore comb. is of a very mediocre order, and needed the liberal papering of the house to insure anything like a respectable audience. It is estimated that fully 600 tickets were gratuitously distributed the last night, consequently the hall was packed.—The concert of Gilmore's Band, Saturday and Sunday evenings, drew large and enthusiastic audiences, and liberal encores were in order. Isabella Stone, the soloist with troupe, was greatly admired. She has a delightfully sweet voice of considerable volume. Her selections were well chosen, and heartily encored. The troupe go from here to Erie and Cleveland.

New Orleans.

MARCH 21

ACADEMY OF MUSIC.—Bartley Campbell's Comic Opera troupe in Pinafore, to light business. The Josephine of Eugenia Paul was the feature. This lady was here a year ago and played at the Varieties Theatre as a member of Fanny Davenport's Pique comb. Jack Haverly's famous minstrel band of Mastodon Minstrels follow. Barry Maxwell, a New Orleans boy, is coming with this monster aggregation. He is regarded here as the superior of Milton Barlow. He will meet with a kind reception. Manager Bidwell is endeavoring to bring Sam Colville's Folly co. down here for three or four weeks.

ITEMS.—The St. Charles and Varieties will remain closed until next season.—Charley Banks, who is so successful in the North and East, played at one of our concert beer saloons three years ago.—The genial treasurer of the St. Charles, Patrick Gleason, leaves shortly for Minnesota, where he will spend the summer. P. G. is known to all the profession as "the honest treasurer." He was the late Ben DeBar's right bower for twenty years.—The Mastodons will probably remain two weeks at Bidwell's.—Sam Price, the ancient minstrel, is one of Haverly's co. He was here last with "Happy" Cal Wagner at the "Old Drury."

Washington, D. C.

NATIONAL THEATRE.—The comic duo who are known "in the flesh" as Robson and Crane, have tickled the midriffs of all who attended the National this week. The entertainment opened with A Cup of Tea, in which John Marble, R. J. Dillon, and Miss Fannie Francis, appeared acceptably. Then came the fun of the evening, Shakespeare's Comedy of Errors, with Robson as Dromio of Syracuse, and Crane his Ephesian brother and namesake. The way in which these amusing fellows "made up" was simply startling. Of course, Robson was Robson; his lisp, his squeak, his chuckle, the peculiar drawl and inflections which make him what he is, cannot be changed or disguised; but Crane's imitation of all these peculiarities, so opposed to all his own mannerisms, was exceedingly absurd. Messrs. H. Coulter and R. J. Dillon, enacted the Antipholi with excellent effect. The minor parts were also well rendered—notably Mr. Marble's Dr. Pinch. Of the appearance and acting of Miss Kate Forsyth as Adriana, and Miss Alicia Robson as Luciana, nothing but praise can be said. It was a real comfort to behold two dignified, gentle, modest young women in these part, where coarser performers would have shown feminine shrewishness in one, and feminine limpness in the other.

OPERA HOUSE.—Pinafore again? We are being disgusted with this nautical absurdity. This time it is the Western company of Ford that has occupied the stage at this resort. The performance is creditable, only this, nothing more. Harry Rainforth, as Sir Joseph Porter, J. S. Greensfelder, as Dick Deadeye, and A. W. P. McCollins as Ralph, were the only artists in the cast. Miss Detchon has an erroneous idea of Hebe. Cousin Hebe was not from Maine or New Hampshire, therefore did not have that peculiar twang that Miss Detchon delights in. The rest of the cast needs changing. Pinafore until further notice.

Newark, N. J.

GRAND OPERA HOUSE.—April 5, Mary Anderson in Evadne; April 18, Pinafore by the Fifth Avenue co., for benefit of Leonard Gray, manager. Mr. Gray is very popular here, and will, no doubt, have his large theatre crowded.

OPERA HOUSE.—March 19, 20, 21, and 22, Jacosichy Japanese troupe played to moderate business. On first night Robert Aubrey, at jumping through a hoop of knives and fire, caught in it and fell to floor about fifteen feet. He was not seriously hurt, but had he fallen upon the iron chairs, instead of in an aisle, he would probably have been killed. March 24 and 25, Dickie Lingard's Pinafore co. The notices in New York papers which preceded the company were not calculated to afford promise of good business.

LIBRARY HALL.—Tuesday, 25th, Dr. Lord's second lecture of second course, Heloise. His lecture was postponed from 18th on account of the Doctor's illness.

PARK HALL.—Miss Minnie Mason and Mme. Clementine Lazar drew the largest audience that has assembled at a place of amusement in this city for some time. Both ladies are talented artists and very popular here. Miss Mason appears at this house after Easter, as Satanella in Who Killed Cock Robin, assisted by New York artists.

Columbus, O.

OPERA HOUSE.—That Maggie Mitchell still retains the power to attract was evinced in the good attendance 17th and 18th, when she appeared as Fanchon and Lorle, with Pearl of Savoy at matinee. She was especially pleasing as Lorle, yet possesses the charm of making all her characters seem real, which is the highest attainment in dramatic art. Of her support R. F. McClennin was excellent. M. B. Curtis, an old Columbus favorite, was well received. William Harris acts indifferently. Rest of company fair. Colville's charming company of opera-bouffists in the burlesques Robinson Crusoe and Babes in the Wood drew large houses 21st and 22d. Although not as strong a company as formerly, such excellent artists as Marie Williams, Emc Roscau, Kate Everleigh, A. W. Maffin, William Gill, and B. Maginley form a combination deserving the best success. Some of the best airs from Pinafore were spliced in with Robinson Crusoe and were thoroughly enjoyed. Warde and Barrymore Diplomacy comb. come 28th and 29th. New York Standard co. April 2 and 3.

NOTES.—B. Macauley has canceled indefinitely.—John Seltzer left for New York city 21st to accept the management of Wilhelmj. Mr. C. S. Ammel, also of this city, and formerly Treasurer of Alice Oates' comic opera co., will be his advance agent.—Sam Colville, when he played Lydia Thompson here several years ago to light business, declared this to be a poor show town, and he would never bring anybody here again. What, never? Well, perhaps he has different ideas now from appearance of the very large houses last week. Three of the Rankin Brothers—Will, Rit, and Carl—will join George Shelby of Buffalo on the 24th. Fitz, the elder brother, has withdrawn from what was the original quartette.—The Athenæum will remain closed, as no announcements are visible.

Portland, Me.

PORTLAND THEATRE.—The past has been an enjoyable week in theatricals. Salsbury's

(Continued on Sixth page.)

THE VARIETY STAGE.

TONY PASTOR'S.

Splendid business at this house during the past week. Mr. Pastor's determination to present to the patrons of his theatre an entertainment equal in excellence to those of other houses, has met with the success it deserved. It is noticeable that the people in the olio are really the best to be obtained, and, as a natural consequence, an entertainment is given that is excellent in every detail. Mr. Pastor has long since discarded the prevailing habit of many managers in preparing a variety programme, by procuring a few first-class attractions and making up the remainder of the bill with selections from the army of amateurs in song and dance and alleged "specialties," and who display in their various acts a general slouchiness absolutely painful to witness. From the fact that these gawks can be procured at low salaries, the temptation to economize is more than the average manager can withstand, though, of course, he presents a bill more lengthy than excellent, and the sticks now on our variety stage—and their name is legion—have little difficulty in procuring engagements. T. P. S. Pinafore will remain until further notice. This week there is a reconstructed cast, presenting, among other changes, a new Buttercup: Georgina Smithson, who played this character very naturally last week, will abdicate in favor of Mattie Vickers, who will assume the part this week. The usual olio will be found up to the standard closely adhered to. First appearance of the celebrated mimics and vocalists, Mattie Vickers and Charles Rogers; first appearance of Larry Tooley, in Dutch songs and specialties; J. W. Bingham and Harry Budworth; Louise Montague, the charming cantatrice; Alice Seidler, the favorite prima donna, and the famous musical organizations, the Palmetto Quartet and the Gilbert Sextet.

THE COMIQUE.

The Mulligan Guard Ball is an unimpaired success at this popular house. During the past week thousands of the Comique's patrons enjoying the pleasures attending the observance of St. Patrick's Day, have added much to their week's entertainment by a visit to this home of fun and frolic. And the regular patrons of the Comique do not enjoy the fun created by Mr. Harrigan alone, for a recent visit showed us an audience made up of strangers who seldom visit the Comique from the fact that variety performances are now given in more central locations. But the real excellence apparent in the construction and rendition of the Mulligan Guard Ball has earned for it a popularity among all classes, not easily replaced by other attractions. The songs sung, incidental to the play, have capitavated the irrepressible small boy completely, and wherever we go is heard the melodious strains of The Babies on Our Block, The Skidmore Fancy Ball or the Hallway Door. Catering to the public taste with their customary promptness, the management introduce this week, a new "ripple" by Edward Harrigan, entitled, The Great In-toe-Natural Walking Match, presenting, among other incidents, the Boot-maker's plot—the Judge's potion—Gilmore's Garden, as seen through the smoke—the Belt—the Start—the wonderful time made—keeping the mob out—"Close in," etc. Just now, when the walking mania is so universally prevalent, this new idea of Mr. Harrigan's can be immensely appreciated, and will, no doubt, make a hit. This week Lulu Delmay will appear in conjunction with H. R. Archer, in an interesting sketch: return of the comic and motto singer, Ned Barry: Johnson and Bruno, the monarchs of song-and-dance men; Harry Bryant, the ventriloquist: Suydam Brothers, the athletes, and all the old favorites.

THE LONDON.

This week we have another big bill. The London made a hit last week with their excellent programme, and the combination of artists "on bill" this week will certainly make things very lively for the frequenters of Manager Donaldson's cosy theatre. Nature and Philosophy, or, the Youth that Never Saw a Woman, is the sketch that commences the fun that runs riot here nightly. Frank Lum, the aged negro character actor; Prof. A. W. Sawyer, the copophone artist: Hella Turner, in serio-comic selections: Seaman and Somers, in their songs, dances and grotesque and tight rope walking: Mlle. Baretta, in her artistic fancy dance; J. W. McAndrews, in his original specialty, Carry the News to Mary; Murphy and Shannon, in their new Dutch specialty, entitled Preparations; Viola Clifton, the most complete change artist in the world; Harry Bennett, the celebrated Irish vocalist: the Carrolls, in the latest production, Niches from Nature; excellent from the fact that the popularity of these versatile comedians is now assured; and last but not least, the hit of the London, Murphy's Dream, a good thing well rendered.

HARRY MINER'S.

A capital show last week, and the bill for this promises a good time for the patrons of this popular house. Manager Harry Miner keeps his head level and makes his handsome theatre popular and profitable. For the ensuing week we have: the American Four in Our Boys; Nellie Thorne, the renowned serio comic vocalist; Livingston Brothers and John Murtz in wonderful feats on the horizontal bar; the Courtland Sisters, the popular vocalists; the Wymans in their favorite sketch, Karl and Gretchen; Lamont and Ducrow in their side-splitting songs; Wood and West, the skatorial songsters; the Burgesses in a new sketch, called Trials of a Dancing-Master: the wonderful Zig-Zags as the Two Escaped Lunatics; the universal favorites, Fannie Beane and Chas. Gilday, in a sketch entitled Spices: Mons. Leopold, assisted by Little Harry, in difficult and daring feats of strength: Awata Katsnoshin, the great Chinese necromancer; concluding with a roaring farce, Lost at Long Branch.

VOLKS GARDEN.

The latest edition of the Pinafore fiends has found a place at this popular East-side resort, and is entitled, Her Majesty's School Pinafore Minstrels. We did think that Manager Gieselberg would not catch the infliction, "remember his station," as it were, but he weakened in an unguarded moment and "they caught him." However, he has turned it to good account, and Mlle. Lucille's blondes and brunettes are becoming more popular every week in their really first-class entertainment. Among the new faces are found the Jeromes, John McVeigh, in numerous specialties: Minnie Clyde, the favorite songstress; McNash and Ray, acrobats; Minnie Lee, in latest songs; Prof. H. J. Campbell, the man with lightning fingers; Ada Castleton, bouquet of ballads, the Grand Amazon March led by Minnie Clyde and 12 lady Amazons; Ella Jerome, in songs of the day. A comic act written expressly for Mlle. Lucille, entitled The New York News Boy, concludes a really excellent bill.

Hogan and Lord, the sketch and specialty artists, closed a very successful engagement at the American Theatre, last week. They open at the Adelphi, Toledo, O., on the 31st inst.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—It is an unmitigated fact that Manager Gooding gives one of the best variety shows that are given in this country, and a good evening's enjoyment may be depended upon, for the best talent and freshest attractions are always in vogue at this theatre, crowded houses, and the smile of satisfaction which lights up the countenances of the audiences at the close of each performance are facts which speak for themselves, and no further proof is needed to substantiate the above. A fine list of attractions are offered this week, and among them we notice the engagement of the King High Kickers, Emerson, Clark and Daly Brothers, who also appear in a new and original act, The Colored Fancy Ball; Morris and Fields, German dialect team, who are always well received in Brooklyn; the well-known vocalist, Clara Moore; Allie Drayton, serio-comic vocalist and song-and-dance lady; Herbert Brothers, Fred, Charles and Edward, acrobats, who perform some astonishing feats; John Pendy, comedian and character performer; the Ames, Emile and Pauline, in plantation sketch songs, dances, etc.; Johnny Patterson, late clown of the London Circus, in Irish songs, sayings, etc.; Johnny Mackin, clog dancer; James Messenger, Walter Fletcher, and many others. On the whole the programme embraces a list of artists and of talent rarely seen together on the same night.

VOLKS.—A strong bill is also offered at this theatre, and for this week the programme is as follows: The 4 Aces, Lester, Tierney, Allen and Cronin, in their specialties; Murphy and Mack, the well known Irish character artists; Reynolds and Walling, in German dialect specialties; Landis Brothers, song-and-dance sketches; the Leotards, acrobats; re-engagement of the Carleton Sisters, Lizzie and Nellie, who appear in their duets; Hugh Fay, who is announced as our Irish Ambassador, and the Female Mastodon Minstrels, with Billy Barry and John Hart as end-men, and A. C. Moreland, interlocutor.

PHILADELPHIA.

NEW NATIONAL.—Josh Hart's comb. opened at this theatre, evening of 24th, to a large audience. It is composed of the following artists: Kate Castleton, Kitty O'Neill, Jennie Engel, Harry Kernell, Harris and Carroll, Watson and Ellis, Scanlon and Cronin, Bobby Newcomb, Charles Fostelle, Harry Armstrong, and Frank Bush. These people in their specialties are among the strongest "cards" in the variety profession.

GRAND CENTRAL.—The following are the new faces in the olio entertainment for this week: Billy Carroll, Crossley and Elder, Nellie Blank, Billy Bryant, Belle Fairmount, and the Cahills. The performance concludes with the drama, The Swamp Fox, with Kate Raymond and her trained horse, Wade Hampton.

MILLER'S WINTER GARDEN.—Charles and Annie Whiting, McCauley and Howe, Eugene and Gaston, Devere Brothers, and Master Rice, are billed for this week. Good business. Matinee day has been changed to Wednesday.

FOX'S AMERICAN.—Crawford Brothers, Mlle. De Granville, and Dan Mason appear this week. Frank Jones and Alice Montague, in The Black Hand concludes the entertainment.

ITEMS.—There is to be a pie-eating and a prize shooting match at the New National April 1. Pinafore will be produced at Fox's at an early day by a genuine colored opera troupe.

CHICAGO.

MARCH 23.

METROPOLITAN.—Undoubtedly the vilest performance that Sullivan and Gilbert's charming operatic satire has yet received was the one given in this theatre last Monday evening. Not one of the utterly incompetent cast knew as much about music as a Hottentot, if we except Lucy Sexton, the Josephine of the occasion, who is nothing but a fair chorus singer at best, and who should have stuck to her position in the Oates co., and not have endeavored to gain a little notoriety by traducing a lady immeasurably her superior in every artistic accomplishment. Pope Cooke has at last "struck his gait." Up to this time it was supposed that he was the only living rival of the Count Joannes and Dr. Landis. But by his performance of the Admiral he has proved beyond question that he is a comedian of an unusually unctuous kind. No more can he relate to the "fakirs" who congregate at the "Shanty" of the manner in which Richard III. "paralyzed" the affrighted inhabitants of Kankakee and Oskaloosa, and drove them, individually and collectively, to sign an agreement never again to enter the unhallowed precincts of the "opera houses" of their respective localities. No, Pope, the boys would laugh at you in derision. Unquestionably your line is comedy. Success, then, to the rising comedian, Pope Cooke. The Rackstraw, one Harry Keily, was only remarkable for his protuberance of stomach; his voice was not half so well developed. J. A. Barney, an ex-minstrel singer, played the part of Capt. Corcoran as he was formerly wont to do the "straight" business in a minstrel sketch. Fanny Wood burlesqued Buttercup outrageously, possibly thinking that something had to be done to brighten up the funereal solemnity of the occasion. Hebe was taken by a Miss Kennicott, one of an irrepressible family of amateurs, and whose offensive mannerisms became so unbearable that I was fairly driven out into the street. The orchestra was blatant and beery, and the chorus howled in unison with the growling of the "big bassoon." I shall avoid the "Met." until they take off this outrage upon human sensibilities. Preceding Pinafore, the Victorellis, Annie Braddon, and the Davenport Brothers appeared in their specialties. Same bill week commencing March 24.

HAMLIN'S.—This week's bill has embraced the usual olio, in which appeared Erba Robeson, a pleasant ballad-singer, though rather strident-voiced; Ella Mayo, a pretty serio-comic and a good dresser, but with nothing else to recommend her; McIntyre and Heath, song-and-dance men of the conventional "knock-me-down" sort, and Signor Giovanni in a clever musical performance upon goblets filled with water, concluding by exhibiting some wonderfully well-trained canary birds. The Pirates of the Chesapeake, by J. J. McCloskey, introduced W. T. Melville in the stellar role of Smoke. He gave a very natural and amusing portraiture of a faithful negro slave. He was tolerably well supported by the stock, Ed. Barrett being excessively funny as G. Westminster Snivelton "from London," his gag about his "bosom friend, Col. Mapleson," bringing down the house. Clara Cole was artistic as Kate Calverton. March 24, Milton Nobles and co. open in A Man of the People, The Phœnix to follow. March 31, S. C. France and some strong variety attractions.

ACADEMY.—New arrivals for this week: S. C. France in Marked for Life, which, by the way, has been seen here too many times; Curry and Hall, Nick and May Hughes, and Morris and Green. Most of last week's people remain.

ITEMS.—The young man named Joseph Clifton, who has infested the stage of Hamlin's Theatre for a period altogether too extended, should be found some other employment at once. He is about as competent to play heavy parts, or indeed any part at all, as a lay figure in front of a cheap clothing store.—I don't vouch for the assertion that Joe Walker makes Harry Keily take half of his salary in beer.

LOUISVILLE, KY.

NOVELTY.—Departures 23d: Morris and Green, Chicago; Clark and Edwards, The Merry Swiss Couple, and Vic Reynolds, unknown. Arrivals 24th: Guy Linton and Lucy Adams, Millie Martelle, Ellie Smith, Wade and La Clede. The burlesque of H. M. S. Pinafore drew good houses the past week at this house; the "set" was splendid and the singing and acting much better than Bartley Campbell's comic opera co. gave in this city when here with the opera. Messrs. Ed Chrissie, Burt Clark, and Charles Edwards all deserve praise for their efforts. Vic Reynolds, who has been performing at this house for the past two weeks, has received all the press notices, while Lydia Rose received the encores of the audience. This lady would be a credit to the legitimate stage, and Manager Parmele should recognize her merits in a greater degree.

METROPOLITAN. — Arrivals: Quintette Children, Ashton comb., W. J. Thompson, re-engaged in drama, Devil's Doctor. Manager Whallen has put in a new stock company and improved his business thereby.

WOODLAND GARDEN.—Sunday, March 23, Millie Violetta, Josie Austin, the Peasleys, Leo and John, Kelly and Haley, Holland Brothers, Leroy and Amann, Prof. Roltair, Ajax, William Baker, and Eichorn's Orchestra.

LIEDERKRANZ HALL (German Theatre).—Marie Wolff, supported by Robinson's Opera House co. of Cincinnati, in Dr. Klaus (Dr. Clyde) on the 19th to good business. March 21, 22, The Swedish Quartette of Ladies, assisted by Alex. Freygang, harp soloist, gave a very enjoyable entertainment to good audiences.

NOTES.—Fred Felton, manager Woodland Garden, and a very good actor, is lying sick at his residence in this city.—Messrs. E. T. Heverin & Bro., bill posters in this city, have erected a number of new bill-boards. Managers visiting this city would do well to call on these young gentlemen at their new office, S.E. corner Third and Green streets, before calling elsewhere. THE MIRROR is always on file for the accommodation of the profession. —Died, March 16, Mrs. Alice Maitland, wife of Harry Maitland, professionally known as Harry Clinton, a variety performer, lately of the Metropolitan stock. The lady was deserted by her husband, and died of grief. The story of her wrongs is extremely pitiful, but she was kindly cared for by friends in her last hours, and given a Christian burial in Cave Hill Cemetary.

INDIANAPOLIS, IND.

CITY GARDEN.—The entertainment opened with a sketch entitled Blue Glass, which proved laughable. Kelly and Haley followed in their original sketch, The McShanes. John Smith came next with his banjo; the Peasleys, John and Leo, gave a happy rendition of a Hibernian sketch of their own creation, entitled Jerry's Fortune; Josie Austin gave some select ballads; the Love Sisters, Kitty and Ella, in their exquisite specialty, entitled Aristocratic Flirtation. The performance concluded with the drama The Irish Detective, with Dan Selby in the leading role. Arthur Sprague, Miss Rainforth, and Julia Robinson rendered valuable assistance; everything passed off smoothly, and gave general satisfaction. The departure will be Dan Selby. The others remain. Ben Cotton and daughter, Idalene, with drama, Faithful Bob, next week.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—A good business was done at the popular place of amusement last week. For the week we are to have a burlesque of Pinafore, entitled His Nibbs' Schooner Pinafore, which is written and arranged by Mr. Frank Wright of the Adelphi stock. The parts are assigned Sara Lascelles, Charles Waterfield, Alice Gleason, Frank Lewis, Lynn Sisters, Tillie Antonio, and the stock. Leon and Son, the acrobats, also appear. For the coming week, Manager Shelby has engaged Cordello and Victorello, Parker Sisters, Morris and Fields, Jeppe and Fanny Delano. The Austins, Haley and West, and Alice Gleason hold over.

BALTIMORE, MD.

CENTRAL.—There was a first rate bill at this theatre last week, including Wiley Hamilton, change artist; Campbell and Burke, Matt Morgan's statues; the Milton Jaspers, in their truly wonderful acrobatic performance; P. C. Foy, the Irish tenor; Watson and Ellis and others, and Marie Jasper in the burletta, Ma, Look at Him. This week Georgina Smithson in her specialties, The Gainsborough Duchess, French Dan scuse, etc.

FRONT STREET THEATRE.—George France and his trained dogs in A Block Game, opening with olio comprising Belle Fairmount vocalist; Andy and Carrie Cahill, Minnie Hall, and Mayo and Williams, to first rate business. This week May Fiske's English Blondes.

CINCINNATI, O.

VINE STREET OPERA HOUSE.—Big "biz:" houses packed at every performance, including matinees. The enterprising manager, Mr. Tom Snellbaker, has succeeded in engaging Mlle. Rosina's troupe of Sensational Blondes, and Mons. Murillo's French ballet. This is a good company and will draw the "boys" like a big mustard plaster.

THE COLISEUM.—George W. Thompson, in The Duke's Motto, has been playing to crowded houses nightly. March 24, William L. Gleason will make his first appearance at this theatre, and "debut" as a star, appearing in a new and original drama, in two acts, written expressly for him by William H. Thompson, entitled The Devil Doctor; or, the Man of Mystery, for the presentation of which great preparations have been made by the management in the way of new scenery, costumes, etc. "Billy" Gleason is a Cincinnati boy of talent, and has hosts of friends, who will, no doubt, be on hand to give him a proper "send-off." A few of the old favorites have been retained. New people: Mrs. R. A. Brennan and Capt. George Liable; the great juggler, Mons. Naomi; Robert Bonner, the favorite tenor; Holland Brothers., on the horizontal bar, and many others. This is an attractive bill, and ought to crowd the house.

ERIE, PA.

GRAND CENTRAL THEATRE.—This place still continues to draw large houses nightly, the only arrival this week, 24th, being Grace Garland in jigs, etc. Daisy Remington, serio-comic, continues to be a great card, also Hines and Blossom, song-and-dance artists, who, with the regular company, made up a good bill. Manager Diefenback takes a benefit this week. Ella Huntley, the fair debutante, who made her first appearance at this theatre as a songstress, proves to be the daughter of a respectable family in Jamestown, N. Y. She eloped with a disreputable man of the same place. Manager Diefenback of the Grand Central was arrested and bound over to the court, last week, charged with selling liquor without a license.

MISCELLANEOUS.

MILWAUKEE, WIS.—Metropolitan Theatre: Re-opened 27th after being thoroughly repaired, a new stage having been built, new scenes painted and walls frescoed. The seating capacity has been increased, the ventilation improved, and the house now presents a first-class variety theatre, with John Slensby, proprietor, and Marsh Adams as Manager. They have a complete olio, and the usual afterpiece. The people playing week of 24th were: Chas. Vincent, and Miss Georgia Morrill, song-and-dance, Mons Joseph, cannon-ball specialties; Miss Edith Valentine, songs; Gibson and Birney, clog; Marsh Adams, Lew and Leonia Cole, Minnie Homer. Departures 23d: Donnelly and Drew, Grand Rapids, Mich.

ST. LOUIS.—Comique: A good week's business just closed here. The enterprising and affable manager, W. C. Mitchell, offers for next week attractions which cannot fail to draw big houses. Nine new stars will shine: The Fontainbleau's, Blanche, Leona, and Baby Ella, the great musical trio, introducing solos, duetts, sketches, etc., their specialty being Cinderella; the song and-dance artists, McIntyre and Heath; the king and queen of the air, Mlle. Oznola and Mons. Capallo; sero-comic vocalist, Edith Lyle; the banjoist, Chas. Giddens, Chas. A. Gardner, etc.

PITTSBURGH, PA.—Williams' Academy of Music: Chas. L. Davis, in Alvin Joslyn, succeeded in filling this house nightly, during the present week. During the present week (24th) he produces Don't Tell My Wife. In connection with the piece the following specialty artists appear: Fred A. Plaisted, Haley and West, Prof. C. N. Steen, Martha Steen, Carrie Lindsay, Flora Moore, and Messrs. Foley and Sheffer, Ed. Neery and Dick Gorman. Emma Verne supports Mr. Davis. Flora Moore fell in a fainting fit, while performing at the Academy on night of 19th.

HARTFORD.—New National: Good bills, increased patronage and thorough satisfaction are the continued features. The event of the week has been the reappearance of the prime favorite, Frank Harrison. Den Howe continues. Arrivals: Lizzie Daly, Albert Duncan, Emma Rice, Devlin and Tracy, Turner and Geyer, King and Lewis. Departures: Raymond and Murphy, to Boston; the Sharpleys, to Providence; Yale and Cameron, to Boston.

NEWARK, N. J.—Waldman's Theatre: Charley Burnham, Cool Burgess, McCullough and Casey, May Hamilton, Louise Mario, Kate and Jennie Gilbert, Frank Traynor, and Sheehan and Jones. Metropolitan: This theatre opened again on Monday with Angie Schott's H. M. S. Pinafore co. and Dan Luke, Susie Ulm, Wilson, McDermott, Sheehan and Callan, the new four, a quartette composed of Carter, Thomas, Watson and Ellis. Comique: Closed.

CLEVELAND, O.—Theatre Comique: The past week has proved an uneventful one at the Comique, the performances savoring too strongly of the St. Patrick order for the average lover of fun. The current week promises to be more interesting, and includes the eminent Australian comedian, Burke C. Taylor, in Fritz, a German Waif; Tim Rogers, the Rays, the Costellos, the Burtons, etc.

RICHMOND, VA.—Theatre Comique: Business shows decided improvement the past week. The attractions presented are unusually large. The only new face on the 17th was May Boydell, vocalist. Booked for 24th: Alf Miles, song-and-dance artist, and Avolo Brothers, horizontal bar. No departures. Alf Miles has been here resting on his oars for the past week.

PROVIDENCE, R. I.—Theatre Comique: This week the musical extravaganza, Chilperic, will be giv[illegible] of this theatre. The new comers are the musical geniuses, Fred and Charley Sharpley, Ida Siddons, skipping rope; Raymond and Murphy, vocalists. Manchester and Jennings and Fanny Lucille remain.

WASHINGTON, D. C.—Comique: The May Fiske Blonde troupe drew well, although the performance was atrocious. The announcements are: Harrington and Johnson, Belle Clifton, Mollie Wilson, George France and Frank White.

A Collapse in Newark.

The Theatre Comique, formerly known as Ward's Opera House and the "Odeon," has passed through many eventful changes since the building was diverted from its original uses as a place of religious worship. Several managers have essayed to make their fortunes by running the place, and, although there has always been some patronage, every one has failed to make the place profitable. The latest managers of the Theatre Comique were Messrs. Shay and Stansil, who took the management about two months ago. Saturday Messrs. Shay and Stansil were reported to be missing, and the averment was made that they had gone to Montreal. On Friday afternoon and evening the managers were given a benefit, which netted over three hundred dollars. It is needless to say that this money, and the receipts of the week, accompanied the excursionists, leaving the performers and other employes and sundry bills unpaid. The amounts due to performers and employes aggregate over four hundred dollars, as follows:

D. J. Warren and wife	$60
J. Mack	50
Kitty Pell	30
Virginia Marshal	30
Mulligan and Morris	50
Harry Greachen	20
D. Honeywell	40
Louis Jeroleman	20
D. Crowley	30
Frankie Johnson	50
Richard Neill	30
Charles Hogan	25
Samuel Mann (janitor)	24

The laundry bill owed to Mrs. Bauer is beyond computation; board-bill owed to Mrs. Reilly about $80. On Saturday evening the victimized performers united in giving a show, which netted the sum of $40, which will assist them in defraying their expenses to other localities.

Foreign Musical Notes.

Fioravanti, the well known buffo singer in Italy, is dead.

Mlle. Chiomi is fulfilling an engagement at Magdeburg.

Mlle. Eugenia, the lady tenor, has died at Isola della Scala.

Mme. Albani is to appear in concerts in London.

Mr. Bernard Lane now takes the place of Sims Reeves.

Signora Teresina Singer will be a member of the Strakosch opera co. next season.

The Grand Opera in Paris does not pay expenses.

Mme. Annetta Essipoff, the Queen of pianists, will shortly commence a concert tour through the principal towns of Italy.

Signor Muzio will not participate in any operatic venture in this city. He sails for Europe on April 2.

Avonia Bonney of Boston has recently achieved a noteworthy success in Italy, in Verdi's Ernani. This young lady is a granddaughter of the Count Joannes.

Arthur Sullivan is the first English composer honored with a success at the Paris Conservatory, his overture, In Memoriam, being a decided success.

At the Grand Welsh Festival in London, Signor Brocolini (John Clark) sang. Dan Godfrey's Grenadier Band and William Carter's choir also participated.

Miss Pattie Laverne has undertaken the responsibilities of the tour with the comic opera company recently organized by the late Mrs. Liston for the British provinces.

Arthur Sullivan and Alfred Collier are writing the music for a new four-act opera, The Little Mermaid, founded on one of Hans Christian Andersen's stories. Each composer will furnish music for two acts.

Signor Campanini and Charles Santley have both signed a contract with Col. Mapleson for a season in America next fall. It is probable that Christine Nilsson will also sign, all rumors to the contrary notwithstanding.

Of the chief devices resorted to by Mr Lionel Brough to curry favor with the audiences at the Folly Theatre, where he is playing Don Jose in Carmen, are walking on the ledges of the stage boxes, and placing his foot on the musical conductor's board.

"The wonderful Liszt, a Hungarian nobleman, astonished the whole musical world with his immense Rhapsodies Hongroise; but who can play them? Only a few of the best pianists, and they should not only be virtuosi, but—Hungarians."—Maximilian Vogrich.

It is said that a gentleman in New York will receive a MS. copy of Gilbert and Sullivan's new comic opera, The Army, and will produce the piece simultaneously with its production in London.

People wonder why Santley is so anxious to come to America; fact is, he is losing his voice, and all European vocalists in that condition seek the States as a refuge. The record so far has proved so.

Mlle. Gelabert has signed a three years' engagement at the Paris Renaissance. At this house Litolff's Heloise and Abelard has been successfully revived; Mlle. Jane Hading as Heloise had a new waltz in the first act written for her, which gave great pleasure. Litolff's Les Frondeuses will soon be given.

Mlle. Bennati, a new operatic singer, has made a first and favorable appearance at the Bouffes Parisiens; she is said to be "a real operatic singer." She sang with Kate Munroe, the English boufer, in La Marquise des Rues, when the fascinating Englisher scored another triumph.

Foreign Amusement Notes.

Mlle. Adelina Patti is to do Carmen at the Royal Italian Opera.

Lytton Sothern, the son of the London comedian, has returned to England from Australia.

Miss Fanny Josephs, a sister of Harry Josephs, is to be manageress of Lord Newry's newly-built St. James Theatre, London.

Mme. Christine Nilsson cannot return to the United States this year on account of her husband, from whom she has no desire of being separated, he having business arrangements in Paris from which he cannot well get away.

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NEW YORK, MARCH 29, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—W. J. Fleming.
LYCEUM THEATRE—The Masked Ball.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Whims.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Frank Mayo.
OLYMPIC THEATRE—H. M. S. Pinafore.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Ben Porter's Death.

In a Texas town last week, a bully and assassin shot dead, without provocation, Mr. BEN PORTER, the actor. The community was shocked and startled at the sad details of the murder, and the profession mourns to-day the memory of one of its most devoted members. In the lawless land of the Rio Grande, a human life seems to be regarded as of no value. For the stealing of a horse, a man is choked on the gibbet, but by the lax customs of the country, the red-handed assassin, who sends his victim reeling into eternity, enjoys complete immunity and is invested with an aureole for having "killed his man." Vigilance committees are prompt enough to punish horse-stealing, but to avenge a high-handed murder they are strangely delinquent.

PORTER met his tragic death while defending from insult a young actress of the company, and it will be to the lasting lustre of his name that he fell in so good a cause.

Col. SINN has taken the initiative and other managers have followed his example, in contributing to defray the expenses of the dead actor's obsequies. Fitting action by PORTER'S professional friends in New York will be taken within a few days, and it is not unlikely that a benefit performance in aid of his family will be given. When all this shall have been done, and when the profession shall have testified its respect to the departed and made fit and fitting provision for those left unprovided for by his sudden death, a new duty will devolve on its members.

One of their number has been stricken down by an assassin. The killing was wanton and unprovoked; it must not go unpunished. The drunken ruffian who raised his hand against this unoffending actor, must have justice meted out to him. Until it is, the profession cannot rest easy under the imputation. The lives of good and useful citizens, even if they be "play-actors," are not to be laid a sacrifice to the wanton and cowardly caprices of Texas outlaws.

For the sake of the dead actor, and for those whom he has left to mourn his memory, as well as for the sake of the Stage, this high-handed and bold outrage must be punished, and punished so swiftly that the offense shall never be repeated.

Benefits.

The ready response with which the proposition to give a benefit to the family of the murdered actor, BEN PORTER, met in professional circles, indicates a perfect willingness on their part to co-operate in any case calling strongly upon their bounty. The substantial private subscriptions, however, free his family from any immediate want.

The time seems to us opportune for again urging upon professionals the advisability of some concerted action for the maintenance of the widows and orphans of actors. The spasmodic benefits given in individual cases are well enough in their way, of course. While the country is ringing with the details of PORTER'S death, there need be no fear that those left helpless by his demise will be left uncared for or forgotten. But all cases do not attain this publicity. Indigent and deserving actors and actresses sicken and die; the fact is known to a few friends and associates, some money is subscribed, and there aid ends. It is precisely in such cases as this that assistance is most needed. It is precisely in such cases as this that assistance is most difficult to obtain.

The provisions for an organized effort to alleviate destitution or distress among actors are, just now, painfully inadequate. The American Dramatic Fund, which is said to have been established for that purpose, is an organization of highly respectable and thoroughly conservative gentlemen, whose chief mission seems to be to partake of the annual banquet and submit an annual report.

Beyond this their duties are not very onerous, and the assistance they afford seems to be in an inverse ratio to the number of conditions they exact. There is another organization of some sort, called the Widows' and Orphans' Fund, which is, we believe, still in existence. Beyond bringing the cause of charity into a good deal of ridicule and opprobrium, its transactions have not amounted to much. This organization differs from the American Dramatic Fund, in that it never gives any reports, and though it would appear that money has been from time to time contributed, it would be of some interest to know what becomes of it. It was organized on the ridiculous basis of actors paying fifty cents at the death of any one of their number. Apart from the utter lack of confidence felt in some of the projectors of the Association, the plan failed because of its manifest impracticability.

THE MIRROR wishes to propose now what will engage the attention of the profession as an eminently feasible plan of helping the destitute. It is this: Let a benefit performance be given at each of the theatres of the country sometime during the year, the entire proceeds to be collected and converted into a fund and placed in charge of some accredited organization, as the Order of Elks or any similar body. This money would bear interest. A portion of it would be paid out in assistance, the remainder going toward a permanent fund. At the end of say three years further benefit performances would be unnecessary, and the profession would be enabled to relieve the necessities of the widows and orphans of its members without calling for individual contributions or appealing to public sympathy.

All actors and actresses would equally participate in the benefits of this system.

There would be no dues, no delinquents, no calls for funds. Surely $60,000 raised in the theatres of America during a theatrical season, is not an extravagant estimate. This continued for three years would give, from the principal invested, an income of $10,000; and this would be augmented by individual contributions from actors and managers.

We ask the professiona to give this proposition their thoughtful consideration, as we think it the best plan of action possible under the circumstances.

It is rumored that John T. Ford is about to build a new opera house in Washington. The land said to have been bought by him is the lot once owned by Henry Clay and later by the Confederate Admiral Semmes. There is a story connected with Clay's ownership. Webster, Crittenden and British Minister Fox used to gather every night in the old days and play the game of "brag." One night Clay was worsted, and, having lost all his ready cash, put up the lot on F street, between Thirteenth and Fifteenth streets, and lost that also.

Judging from all accounts A. M. Palmer's Union Square co. has made a very bad failure in Mother and Son in San Francisco. So confident was Mr. Palmer of the success of the piece the company had no other one ready. The first week's business was fair; but the second fell off terribly. In this dilemma the California management engaged Jeffreys-Lewis to help them out. She made her first appearance in Fernande. It is rather suggestive that Buffalo Bill is relied upon to retrieve the theatre from the losses sustained from Mother and Son.

Two months ago a man on the jail limits brought suit against the editor of THE MIRROR for an alleged libel. The case was heard in the Jefferson Market Court and dismissed. A second suit was brought, and reached the Grand Jury this week. On Wednesday, the editor of THE MIRROR appeared and entered, of course, a plea of not guilty, and asked immediate trial. An effort to transfer the suit from the editor of THE MIRROR to one of his bondsmen was promptly baulked, but not before several fanciful accounts of it had appeared in the evening papers.

The Count Joannes has been giving a performance of Dundreary at the old Theatre Brighton, accompanied by the same unruly demonstrations as marked his performance at the Olympic. It was a repetition calculated to make even Horace Wall lose faith in the attraction of Dundreary.

A matinee of H. M. S. Pinafore for professionals will be given at the Broadway Theatre to-day (Thursday). It is not improbable that a professional matinee will be given at one or other of the houses every Thursday henceforth till the close of the season.

One of the most disgraceful features of the Passion Play in San Francisco occurred on the last night, when James O'Neil refused to surrender his part of Jesus Christ to a substitute, and a disturbance nearly occurred.

Manager Abbey produces Gilbert's Palace of Truth at the Park, at the conclusion of the run of Engaged.

Fiction No. 2 of the Ex-Reporter.

[N. Y. Dramatic News and Society Journal.]

"THE TIME AND THE PLACE."

On February 6th, one Ernest Harvier, a young man, up to that time known in the various theatres of New York as the "editor" of a programme and a correspondent of a disreputable Philadelphia publication, wrote and published with malice aforethought a false statement, to the effect that the editor of the Dramatic News was an ex-convict and blackmailer.

"HOWEVER COULD HE DO IT?"

Now, had there been the slightest possible foundation for Mr. Harvier's false statement; had there been even reasonable grounds for his hoping that that false statement could be justified, Mr. Harvier would have produced evidence to that effect.

But Mr. Harvier had no such foundation and no such ground for hope. He had written the falsehood at the solicitation of adventurers of whom the Dramatic News is resolved to purge the theatrical profession; and he printed it with a belief that his own insignificance would protect him from the results of his timorous audacity.

"BURN OF THE NOSE."

Forced to accepting one or other of these alternatives, Mr. Harvier declared to the public magistrate, when arraigned before him, that he did not intend to be understood as referring to the Dramatic News and its editor, when he said that the Dramatic Nose was a blackmailing sheet and that its editor, Burns, was an ex-convict and blackmailer.

BYRNE NOT CONSULTED.

It was not the fault of the editor of the Dramatic News that Mr. Harvier got himself into such a grave predicament, and attempted to escape from it by such a diminutive and despicable orifice. Mr. Harvier had made a specific charge against the Dramatic News and its editor. Given the opportunity to prove them, he denied their only possible application. Why, then, should the editor of the Dramatic News desist from making an example of him?

THE LAW PROPOUNDED.

But Mr. Harvier has found out that the police courts of New York are not play-rooms for such childish disputation. On Saturday last, the justice before whom Mr. Harvier was arraigned held him in $500 bail to appear for trial at the Court of General Sessions.

COMPLIMENTS FROM A COMPETITOR.

The offence which Mr. Harvier committed was one of the gravest known to the law. The punishment to which he is entitled is a year's confinement on Blackwell's Island and a fine of $1,000. In consideration of his youth, and at the request of the editor of the Dramatic News, who prosecutes him, not vindictively, but only to make an example of him, he will probably escape with a mitigated penalty. But, no matter how deep may be the general compassion for the plight into which he was urged by his notorious familiars, he will have to wear for the rest of his life the stigma of a wanton, wilful and criminal libeler, slanderer and liar.

ENERGY ON THE "LIMITS."

The editor of the Dramatic News has for four years been the bitterly hated foe of scores of frauds, humbugs and scoundrels, whose misbehavior he has reprobated with an energy that he believes has been unequaled. Yet he has never had occasion to regret his audacity or his candor.

HE KNOWS HOW IT IS HIMSELF.

Mr. Harvier has been figuring as an amateur journalist for seven weeks, and during almost the whole period he has been at the mercy of bondsmen, and liable at any moment to be taken before a judge and jury.

Why, then, has the editor of the Dramatic News enjoyed such immunity, while Mr. Harvier has come to such desperate grief?

Simply because the editor of the Dramatic News told the truth and Mr. Harvier didn't.

N. B.—The remainder of the fiction, like its author, is "on the limits."

"Whims."

The play of Whims, which is an adaptation from a German farce, and which has achieved considerable success in the West, will be produced by Mr. Harkins at the Fifth Avenue Theatre to-night (Thursday), with the following cast:

Dr. Melancthon Sadeye	W. J. Gilbert
Dr. Kylman Slaughter	Henry Lee
Manstick Varnish	F. C. Hughner
Burleigh Shortz	Robert Hill
Emanuel Bonds	Charles Fisher
Huntington Sleuth	A. S. Lipman
Roger Shoutloud	Thomas Jefferson
Wrappers	W. R. Raynor
Adelaide Clynton Bonds	Ellie Wilton
Sophronia Sorosis Bonds	Marion Mordaunt
Olivia	Geraldine Maye
Susan	May Gallagher

Whims is in four acts. The first occurs at the office of Drs. Sadeye and Slaughter, the second at the house and grounds of the Bonds, the third at Bonds' study and the fourth in his drawing-room.

The Mask Ball.

A comic opera, the music of which is by E. R. Mollenhauer, was produced at the Lyceum Theatre on Monday evening in the presence of a kindly-disposed audience. The music is not without tunefulness, but is wedded to a libretto so utterly stupid that it would require the genius of a modern Mozart to overcome the imbecility of this new Magic Flute. That it may not be thought the text is unjustly condemned, the following argument is reprinted verbatim from the programme: "A wager is laid by two of the gentlemen that the ladies will flirt. The ladies find this out, and through an error, they all conspire to make their husbands win the wager; meanwhile two of the gentlemen flirt in real earnest."

PERSONAL.

TOOKER—Commodore Jos. H. Tooker has resumed his old position of business manager of Booth's Theatre.

WILLIAMS—Mrs. Barney Williams is announced to effect her long-promised return to the stage, at the Walnut Street Theatre, Philadelphia, May 5.

SYLVESTER—An effort was made to have Louise Sylvester play her original part in Whims at the Fifth Avenue, but she declined, preferring to continue with the Criterion company. Marion Mordaunt takes her place.

GEMMILL—Every one will be glad to know that W. D. Gemmill of the Philadelphia Chestnut has at last made a hit. Engaged has been drawing remarkably well and the popular manager has been retrieving some of the losses sustained this season.

ULMER—Lizzie May Ulmer is winning favorable opinions in the West. She is playing Moya in The Shaughraun with Dion Boucicault. Some of the papers of Cincinnati and St. Louis pronounce hers the best representation of Moya yet seen in their respective cities.

BARNES—The William E. Barnes arrested in Philadelphia, last week, for the extraordinary offense of buy a honeymoon outfit with a forged check, is no relation to the dramatist of the same name. The latter is business manager of the the J. C. Myers combination, which starts on the road April 14 with Only a Farmer's Daughter.

SHERIDAN—W. E. Sheridan has determined to relinquish his position as leading man of the Chestnut Street Theatre, Philadelphia, next season, and to enter upon a starring tour in the Fall. He has closed already for an engagement at the Grand Opera House, Cincinnati, in October. Mr. Sheridan will make Louis XI. the feature of his repertoire, though he will play other parts.

STEVENSON—Miss M. P. Stevenson, the bright Hebe in Pinafore at the Broadway, makes more of that trifling role than any one who has yet played it in New York. The song she interpolates in the last act is very pretty, and is moreover very charmingly rendered. Miss Stevenson is an heiress and seems to play more for the pleasure she has in playing, and the pleasure she gives others in seeing her, than for any other reason. Her Hebe is simply delightful.

SALSBURY—A characteristic little story of the generosity of Nate Salsbury, manager of the Troubadours, has just come to light. It seems that when his troupe landed in Melbourne, Australia, an entertainment was being given for the benefit of the dramatic and musical association of that city, but it was feared it would have to be postponed on account of the sudden and serious illness of Mrs. George Darrell, who was to have taken a prominent part. Mr. Salsbury immediately offered the services of his company, although the managers of the local entertainment objected to availing themselves of this kindness on the ground that it might injure the prospects for his first night. Mr. Salsbury persisted, and his offer was accepted. When it was announced to the audience that Mrs. Darrell would not appear, the expressions of dissatisfaction were most emphatic, but the announcement of the substitute was received with loud applause. The troupe gave great satisfaction, Miss McHenry receiving two encores, and the curtain being rung up three times after the close of the performance. Since his arrival in Boston, Mr. Salsbury has received from Mr. Coppin, the manager of the Melbourne entertainment, the following: Remember me kindly to all the members of The Troubadours. I hope you and they are doing well. Remember me kindly to them, and tell them that I have not forgotten their kindly tift to the Dramatic Association. We have a rich testimonal which I will send to you at once if you will let me know your address.

Miss Florence Davenport's Debut.

An event of unusual interest will mark the twelfth week of Pinafore at the Broad Street Theatre, Philadelphia. On Monday evening of next week Florence Davenport, the youngest daughter of the late tragedian, E. L. Davenport, will make her debut at this theatre in the role of Josephine. Florence Davenport is the fifth daughter of Mr. Davenport who has adopted the stage as a profession. All of her sisters have achieved deserved popularity and attained high rank as artists, as their father and mother did before them. She has been for some years studying for the lyric stage under the tuition of Signor Barilli.

It was understood that her first public appearance would be made in a European city in Italian opera, but she has chosen to make it here in the popular English opera which has taken the city by storm. Miss Davenport's voice is a full, rich soprano, and it is not likely that any one who has essayed the part, or who is likely to do so, is better qualified to sing it effectively. The Broad Street Pinafore is still drawing crowds that like this representation of the opera and will have none other.

On Tuesday Stanley McKenna obtained a temporary injunction against F. F. Mackay and J. Gosche, restraining them from again producing the play of Whims on the road.

The company engaged to support Rose Lisle comprises Ada Gaddis, Harry Meredith, Winston Murray, Geo. T. Ulmer, Josie Batcheller, Charlotte Neville, etc.

PROFESSIONAL DOINGS.

N. S. Wood appears at the Bowery May 21.

Hermann Linde sailed for Europe on Saturday.

Joseph Jefferson appears in Brooklyn next Monday.

The Seldon-Irwin combination has disbanded in Colorado.

Frank Rogers has sold his play, Golden Fetters, to Jane Coombs.

Rose Lisle has closed for an engagment at Niblo's in The Foundlings.

Pinafore was done in German at the Germania Theatre on Saturday.

W. J. Fleming is playing in Custer and His Avengers at the Bowery.

Mary Anderson appears at the Brooklyn Academy of Music, April 14.

John Gorman is manager of the Church Choir Pinafore at the Broadway.

Minnie Hauk occupied a box at Pinafore at the Broadway on Monday night.

Sara Jewett thinks somewhat of starring next season in the Banker's Daughter.

Edward Eggleston has dramatized the second part of Bunyan's Pilgrim's Progress.

Pinafore and The Sorcerer were done at the Olympic on Monday night to a $42 house.

Dick Ralph appears at the Bowery Theatre next Monday in his drama, The Sunny South.

Haidee Heller joined Duff's Pinafore troupe, in Chicago on Monday as Little Buttercup.

Harry Meredith plays Beaucle in The Foundlings with Rose Lisle at Heuck's, Cincinnati, next week.

The Knights reappear at the Broadway April 21 in Otto. Till then Pinafore will hold the stage.

Business has declined badly at the Union Square. The Banker's Daughter is running to fair houses only.

Fred Otis, long connected with the late troupe of Cal Wagner as orchestra leader, died at Syracuse, 15th.

Marie Roze communicates her engagement with Mr. Max Strakosch, appearing at San Francisco on April 16.

Frank Mayo's engagement at the Grand Opera House is for three weeks. Fanny Davenport appears April 14.

Harvey Dodworth has hired Gilmore's Garden from the 1st of October, and will give musical entertainments there.

Salvini will begin in October, an engagement at Booth's Theatre, under the management of Max Strakosch. He has lately added Macbeth and King Lear to his repertoire.

W. W. Maurice, late stage manager and comedian of Mrs. Chantran's combination, has been engaged for like positions by John T. Raymond for his tour, beginning in Pittsburg this week.

The following dispatch was received on Tuesday: "Scranton, March 25; C. R. Gardiner, 12 Union Square, New York.—House here immense; the largest of the season. FANNY DAVENPORT."

The loss the California Theatre management has sustained on the Union Square comb. playing Mother and Son, has been considerable. Jeffreys-Lewis joined the company last week to strengthen it.

Fanny Davenport began a short tour in Trenton on Monday, and will be on the road two weeks. She rests and rehearses in New York in the week beginning April 7, and on the 14th appears at the Grand Opera House.

George Parkes was taken ill with a severe cold in Albany, Tuesday March 25, and Frank Sanger, who is acting manager, read the part of Cheviot Hill on the evening of 25th. Frank Mordaunt took Parkes' place on Wednesday.

The funeral of James Pilgrim, the well-known actor, dramatist and manager, took place from his late residence, 1017 Spring Garden street, Philadelphia, March 19, and was largely attended. The interment was at Cedar Hill Cemetery, near Frankford.

E. E. Rice, of Rice's Surprise Party, last week made engagements with Lina Merville and Marion Elmore of the Colville Folly Troupe. Sam Colville has secured W. A. Mestayer, of the Rice Troupe, and Harry Courtaine, of California, to fill the vacancy in the latter company.

Newark correspondent: If all the theatres in Newark could be demolished in some manner, and a neat one built in a convenient and agreeable locality, it would be a pleasant epoch in our history. Even allowing those now in existence to remain, some enterprising capitalist could secure all the desirable business with one located properly—say in the vicinity of Park Hall, which building has a handsome auditorium but no stage, and is consequently only fit for concerts or lectures. Who will build us one?

A new aspirant for dramatic honors is Mr. C. B. Lewis ("M. Quad"), "The Detroit Free Press Man," who has just completed a four-act comedy, which will be produced at the Detroit Opera House next month, and a twenty nights' tour of which will be given. It is for Mr. and Mrs. Alfred Wyman, and they will have in it a specialty. Mrs. Wyman is a sister of Katie Wilson, the Clip of Barney Macauley's Messenger from Jarvis Section company.

MANAGERS AND PLAYERS.

MR. JOHN E. MCDONOUGH'S PERSISTENCY IN PINAFORE.

Mr. John E. McDonough is known everywhere as a very popular, a very portly, a liberal and a very unobtrusive and extremely whole-souled professional gentleman. He is also very lucky. Some weeks ago a legal decision having interposed against his further performance of his great creation of Yuba Bill in M'liss, Mr. McDonough, in the most graceful and unselfish manner possible, consented to appear in the opera of H. M. S. Pinafore. There was nothing particularly strange in this, as the whole dramatic profession of America is given just now to the momentous task of rendering the work. It is cited merely to show Mr. McDonough's proverbial willingness to comply with popular demand and his own liberal spirit.

A company was organized and made its appearance at the North Broad Street Theatre, Philadelphia. The manager of that establishment, Mr. Crossy, better known as "Chesterfield," welcomed the liberal and portly Mr. McDonough as a welcome harbinger of good luck and better times. But when Mr. McDonough began to sing Mr. Crossy firmly objected. "Singing, Mr. McDonough," remarked Mr. Crossy, "is not one of your accomplishments."

Just here we may inject, parenthetically, that the portly McD. had for a fortnight been rehearsing the Boatswain's solo under the "coaching" of a well-known retired member of the profession—a gentleman also who is well up in musical matters. This gentleman struggled manfully to attune the vocal chords in the p. McD., but wisely refrained from visiting the theatre on the opening night, thereby avoiding the mortification of witnessing the utter failure of his pupil.

The p. McD. expostulated and questioned the competency of Mr. Chesterfield Crossy as a critic in musical matters, and pointed proudly to the line in the playbill:

Boatswain—with song "He's an Englishman"—John E. McDonough.

Mr. Crossy protested, but McDonough was inexorable. Finally Crossy, after exhausting the sweetest and most seductive phrases in his vocabulary, formulated the following opinion: "McDonough is too fresh."

"But," argued McDonough, "I am paid to sing."

"Sing," quoth Chesterfield Crossy with just ire—"Sing. You're a duffer; you can't sing;" and then he reiterated his original opinion that the p. McD. was "too fresh."

The whole souled McDonough winced at this remarkable outburst. "What am I to do?" he asked.

Mr. Crossy sent for Mr. Jerry Taylor. "Taylor," he said sternly, "write McDonough a note. There is an alleyway beside the theatre. Let him go there and sing. If he is not satisfied with that, he can go back to New York, or he can go to h—."

The affable Mr. Taylor wrote the p. McD. the note, but he only mentioned one of the alternatives suggested by Crossy.

Now the p. McD. had by this time become convinced of his pre-eminent merits as a vocalist, so he shook the dust of the North Broad from his ulster, and invaded the interior towns of Pennsylvania with a Pinafore party.

Never before had the spirit of the unoffending Keystone rusties been so severely tried. Stout men who had shouldered muskets to keep an enemy at bay, shrank and faltered at the approach of the p. McD. Some fled to the highlands or retreated to the mines, but the p. McD. advanced upon the helpless hamlets, carrying terror in his train.

It was not till the report had spread that he was proceeding West, that the grave premonitions of alarm assumed national proportions. From all points protests came. They took such shape as this:

"Drayton troupe already booked in Pinafore. Spare us."

"Cancel McDonough's date and we will agree to E. T. Stetson."

"Town already depopulated by Pinafore by home talent. Spare us further infliction."

"Give us Leonard Grover if necessary, but not McDonough."

What was the p. McD. to do? The meek and trusting Pennsylvanians had borne with him. He could not look for such consideration from the unruly spirits of the West. He returned to Philadelphia.

"Which one of you managers wants a good vocalist?" he inquired.

The managers of Philadelphia did not shrink from the grave duty imposed upon them. They knew that the life and health of thousands in the provinces depended upon immediate action. They agreed to draw lots as to who should engage the p. McD.

"He is a Philadelphian," quoth Harry Seymour; "we must provide for him."

"Has he ever played in Philadelphia?" asked Fred Zimmerman of the Broad.

The conclave shook their heads doubtingly. Some one suggested: "Telegraph to New York."

A telegram was sent and an answer received: "Yes. He has been playing in Philadelphia nearly all the season."

"You surprise me," said Kister of the Chestnut. "We should never have known it but through New York."

Lots were drawn, and as each manager was designated he made an excuse.

The first to speak was Harry Enoch. "I have run for years," he said, "an unexceptionable variety theatre. I have been raided but once. But to hire McDonough as a vocalist—never! That would be madness. Then, indeed, would I deserve the anger of Mayor Stokely. Pardon, gentleman, I cannot."

Kelly of the National said: "It is impossible. You all know me as the most obliging man in Philadelphia."

"Yes," responded all in concert.

"Look at my position. At any other time I would accomodate you, but not now, not now! I have just finished with Dr. Landis. Josh Hart's company is playing with me now. Are not these inflictions enough? McDonough! No! Try me not too far!"

"I understand," said the suave Gemmill of the Chestnut, "that this McDonough is a bad actor. Is it so?"

Even Crossy could not contradict him.

"Well, then," said Gemmill, "you know the rule of my house. Only one bad actor can play there. I have some rights, gentlemen, and so long as I am lessee and proprietor, I will play myself. Mr. McDonough's appearance is clearly out of the question."

Thus Gemmill.

McGirr of the Museum said: "We have had Uncle Tom's Cabin, Ten Nights in a Bar-Room, The Drunkard's Doom, the Holman opera troupe; but, gentlemen, a line must be drawn somewhere. You cannot say that we are factious. But, really, McDonough is too much."

"We have no open dates for serio-comics at the Arch," said Mrs. Drew sweetly. "Mr. McDonough must apply elsewhere."

Even Pugh of the Academy, who had brought Beecher, Tilton, Uncle Tom's Cabin, and Anna Dickinson to Philadelphia, faltered at McDonough.

The choice had now narrowed down to Crossy, Zimmerman, Goodwin and Curran.

"McDonough!" said Curran. "McDonough at the American! Shades of Wood Benson, it would recall Fox from Moyamensing."

This, it was agreed, was not at all desirable.

"Where is Jerry Taylor?" asked Crossy. Taylor was on hand. "Jerry," said Crossy, "write the gentleman here a note and tell them I won't have McDonough back on any terms."

"Not even in the alleyway?" inquired Jerry.

"No nearer the theatre than Camden, the — — — — — — — vocalist indeed!"

Quoth Zimmerman: "We sing Pinafore at our house; we want no pantomime."

George Goodwin had listened intently to all this. Arising he began: "When I was in the dollar store——"

"Hush, everybody!" said Enoch.

"——I had a clerk who looked like McDonough. I paid that man $4.85 a week. I had taken a fancy to him. McDonough seems to be just the man to suit. Can he sing?"

"No."

"Can he act?"

"No."

"Can he draw?"

"No."

"Will any other manager in Philadelphia hire him?"

"No."

"Then I will," said Goodwin. "He will do for the New Park."

The blow was a terrible one to Crossy, but he rallied. "Taylor," he said, "write Goodwin a letter and say——"

But it was lost.

The portly, genial, whole-souled gentleman and vocalist, Mr. John E. McDonough, is now singing at Goodwin's Park Theatre, Philadelphia, and Jac Aberle, who had hoped to engage him for New York, mourns in consequence.

Such, in truth, is the history of the affair. And long after the dulcet strains of Pinafore shall have died away, and the air, "He's an Englishman," been forgotten, the recollection of George Goodwin's kindness to provincial theatre-goers will be remembered with commingled gratitude and awe. And McDonough can do no less than seek the $4.85 graduate of the Dollar Store, and fraternize with him as the indirect cause of his present triumph as a vocalist.

The Opera.

Mme. Gerster sang Violetta in La Traviata on Monday evening in the presence of a very large and enthusiastic audience. The role suits her admirably, and as Campanini and Galassi could scarcely have been improved upon in their respective characters, the ensemble was most enjoyable.

To-morrow evening Dinorah will be given for the first time. At the matinee the last representation of Carmen.

Small Favors Thankfully Received.

On Saturday last John T. Ford received from Arthur Sullivan the following letter in reply to the draft for $500 sent the authors of H. M. S. Pinafore by the management of the Broad Street Theatre:

9 ALBERT MANSIONS, S. W. LONDON,
6 MARCH, 1879.

MY DEAR SIR:—You are the sole manager at present who has offered us any acknowledgment of the success of our piece in America, and we beg to tender you our thanks for your consideration. Any communication addressed as above will always find me. I am, my dear sir, very truly yours,

ARTHUR SULLIVAN.

J. T. FORD, Esq.

Oliver Ditson & Co., the music publishers, have received a note of the same tenor from Mr. Sullivan, in which he acknowledges the receipt of £100, and says they are the first American publishers who have ever sent him a cent, although his songs and pieces have been reprinted here for years. Mr. Sullivan further promises to divide fairly with Gilbert—half and half.

A Word in Season.

The Fifth Avenue Theatre, which inaugurated its season under Mr. Harkins, with such bright and cheering prospects, seems destined, unless a radical change is effected, to close prematurely and under a cloud. The very bad business there of late has proved a cruel blow to the bright hopes Mr. Harkins had so long entertained, and a grave barrier in the way of further retention of the theatre. His failure just now would be a source of very keen regret for many reasons. The company he has gathered about him is one of the best to be found anywhere in this country. Mr Harkins is personally a very popular man, and is better qualified than any manager we know of to revive the palmy days of the Fifth Avenue. He has shown courage in the selection of plays, skill and liberality in their mounting, and, withal, has brought to the task of popularizing the house hard work, long experience, and a thorough devotion to his calling.

But all these have gone for nothing in the face of the fact that Mr. Harkins has allowed a couple of adventurers to compromise the standing of his theatre with the public. Mr. Harkins, doubtless, was made to believe that the opposition of a certain notorious weekly paper had something to do with the ill-success of the Fifth Avenue in previous years. During the engagements of Mary Anderson, Modjeska, Booth, and Jefferson, the house was furiously assailed. Mr. Harkins was told—and it is not impossible that he believed it—that this had hurt the business of the house, and that all he had to do to restore the prestige of the theatre was to take Byrne, Gordon and the ex-billiard-marker into his confidence. The wise precaution which had actuated Mr. Daly, Mr. Fiske, and Messrs. Fiske & Harkins, of paying no heed to the adventurers, was for once disregarded. The News came to be regarded as the "organ" of the Fifth Avenue, and one of its contributors—whose connection, by the way, had proved most damaging to her—appeared on the pay-roll. The genial and popular Mr. Harkins did in this no more than he thought politic and right. The house has suffered in consequence.

Some years ago Josh Hart, the most successful variety manager in America, came to the Eagle (now Standard) with $250,000, made at the Comique. Mr. Hart built and organized one of the prettiest theatres in America, and engaged the best variety company to be had. He also made the Dramatic News the organ of the establishment, and circulated a fly-page of that paper, diligently edited by one Byrne, as his house-bill. Mr. Hart began to find before long that this was a very false economy. Fellow managers repudiated a house which tolerated as its "organ" the Scandal-Trap, and eligible stars fought shy of the theatre and manager. Week after week fanciful and lying accounts of the business done appeared. Mr. Hart found that he had to suffer for all the enemies his previous "organ" made. Before long he was "out" with every paper of status and influence in the town, and all through no fault of his own. Despite the fanciful accounts of his servile programme-newspaper, he invariably did badly. Just one year ago he retired from the Standard a ruined man, at war with every newspaper, opposed by every star, and at swords-points with the most influential managers of the country. The Standard, which never thrived under Hart, is to-day perhaps the best paying theatre in America.

Mr. Harkins cannot expect to overcome with a capital of $2,500 what overcame Hart with a capital of $250,000. No more can he expect that the critics of the daily papers of New York will consent to be assailed weekly in the proclaimed "organ" of the Fifth Avenue and not hold Mr. Harkins accountable. The programme distributed in that house bears a striking resemblance to the one used by Hart at the Eagle, and for aught we know is produced from the same source. There appears a column and a half of fustian, written, we believe, by Mr. Mackaye—who united the duties of actor in, dramatist and critic of, Thro' the Dark for the Dramatic News.

When Mr. Harkins demolished the Parisian boxes, he thought he had done away with some of the ill-luck of the Fifth Avenue. When he gave Byrne and the billiard-marker access to the theatre, he restored a veritable "Jonah."

Mr. Harkins does not, of course, give his personal direction to what is going on in front of the house. His duties on the stage preclude that. But he must perceive that in giving countenance to so notorious a sheet as the Dramatic News as the "organ" of his establishment, he incurs the enmity of the very class of reputable journalists and managers whom it is his interest to placate.

We say this to Mr. Harkins in all sincerity, for we should regret to see him fail in his great undertaking, or undergo the same misfortune as befell Mr. Hart.

A Scrap of Paper at Wallack's is being diligently forced as an attraction, and has proved not unpleasing. It will be followed by a a revival either of School or Caste. The regular season closes in May—rather earlier than usual. It has not been very brilliant at the box-office.

There has been some falling off in attendance at the Standard this week, but business still continues large. A Comical Countess, interpreted by May Davenport, Mr. Davidge and Mr. Montgomery, has replaced My Uncle's Will as the opening piece.

NEW YORK AMUSEMENTS.

Mr. Frank Mayo made his first appearance in Davy Crockett at the Grand Opera House on Monday night. He has not appeared there since his performances in Patrie and The Tempest. Mr. Mayo is just at present one of the best general actors on the American stage. His Davy Crockett has lost, it is true, from constant repetition, a great share of its freshness and attraction, but it may always be seen with pleasure and recalled with profit. Davy Crockett made its advent to the stage at a time when the stage was overrun with cheap and gory sensational extravagancies of the backwoods, and encumbered with red-fire dramas and barn-storming stars. The chaste and charming idyl of poor Murdock seemed to have no chance of success beside these pieces. But, thanks to the remarkable performance of Mayo, it has held the stage successfully for years, and outlived all other dramas written to depict life on the western frontier. It has required a striking order of dramatic power and a vast amount of skill to retain popular interest for a piece like this. But Mr. Mayo has done it. He has contrived, by consistently artistic means, to keep bright and fresh this impersonation, without distorting it; and as seen to-day, it is the same strong, manly, faithful rendition which has charmed, by its truth and purity, our theatre-goers for many seasons. Of course there is a proneness toward purely mechanical effort: it could not well be otherwise. But few would detect this blemish while regarding the true nobility and true manliness of the character. Mr. Mayo has a backwoods play quite destitute of Indians, scouts or spies. He has shown that a great performance by a good actor, well equipped in his business, outweighs all these. The support furnished him at the Grand Opera House is as good as might be expected. Josephine Laurens makes a graceful, tender Eleanor Vaughan. The other parts are filled as follows: Major Royston, C. H. Thompson; Oscar Crampton, W. H. Meeker; Neil Crampton, H. D. Gale; Parson Ainsworth, W. Lansing; Yonkers, R. Thayer; Big Dan, J. C. Webb; Briggs, H. Bingham; Bob Crockett, Master Luke, and Dame Crockett, Mrs. C. H. Thompson. Next week Mr. Mayo will appear as Badger in The Streets of New York. Ayril 14, Fanny Davenport will appear in Pique.

The Church Choir Pinafore at the Broadway has proved quite a popular success, and has been attracting some of the best audiences seen at this theatre for some time. The acting is very amateurish, but the singing excels anything heard here yet in this opera. The Josephine of Miss Emma Henry is a thoroughly artistic rendering of a very sweet run of music. Her performance is an absolute success and evokes repeated encores. As for Miss Rutherford's Buttercup, it is a positive revelation. She over-acts all the time, and for awhile the audience don't know whether to "guy" or applaud her, but in the end she wins. She has made an impression here that will serve her for years if she ever goes regularly into the profession. Miss Stevenson's Hebe is a spirited and enjoyable performance, and Sir Joseph Porter's cousins, sisters and aunts are the prettiest, nattiest and jolliest lot of girls we have had on the boards in a long time. Mr. DeLange, the Sir Joseph Porter, introduces considerable new "business" into the part. Messrs. Snyder, Sturges and Paul sing sweetly their parts, and little Howard Kohler, as Tommy Tucker, is quite a little gem in his way. The opera will be kept on the boards indefinitely.

The Little Duke at Booth's has won its way into a considerable degree of popular favor. The music of the opera is light and decidedly pleasing, and is generally well rendered. Miss Ellis sings charmingly and acts with much brightness, and little Miss Beaudet by her youth and naivete, becomes quite a feature of the performance. The mounting of the opera is extremely tasteful and the chorus of the best. We think, however, that Mrs. Oates will approach more nearly the popular idea of the work than is done at Booth's, though a more pleasing entertainment than that given at this theatre would be difficult to imagine.

Betsy B.'s Mild Ways.

The irrepressible Betsy B., writing to the San Francisco Argonaut about Mother and Son, says:

I am in doubt as to which of the ladies is leading lady, but I take it to be Rose Osborne. She has neither much beauty nor force to recommend her, but I fancied her exceedingly. She has neither millinery nor jewels as accessories to her appearance, for she plays but an humble part—that of a dressmaker. But she has a native refinement of manner and a quiet intensity which fit admirably to the part, and to me she is very interesting. Lilian Cleves Clarke, though pretty and well dressed, is less so. She has a handsome, serious face, and a deep, sweet, untrained voice. She has but one scene—as indeed every one has, for the plan of the drama seems to have been laid out with that intention—and although she plays it well enough to give pleasure, betrays inexperience with every demand upon her. Miss Prescott, in a red coiffure and a new mauve dress, looked as handsome as a picture, which circumstance condoned much of her loose-edged acting. I recommend her to try 'Twixt Axe and Crown some day, when she shall have toned down her style, and learned the beauties of delicate finish. She looked the impetuous young Elizabeth to the life. Miss Long appeared in a most extraordinary combination of blue, purple and orange, also in her favorite manner, which I first observed in Kit—a combination of dignity and "bossiness," which, in such a tiny speck of a creature, is vastly amusing.

The Arch Street Theatre.

The editor of "Some One's paper" in his issue of last week, among his many misstatements, said that C. R. Gardiner had been discharged as business-manager from the Arch Street Theatre, Philadelphia, by Mrs. John Drew. The editor aforesaid, in order to vent his spleen or serve his own mean purposes, has not hesitated to give utterance to a palpable falsehood. We have been at some pains to get at the truth of this matter, so that professional people may know to what extent this so-called (by himself) champion of virtue and truth, will go to gratify his personal spite and vindictiveness.

Mr. Gardiner expressed himself adverse to paying any heed to the matter, as the previous assaults made against him have hitherto passed unnoticed, and have had no other effect than to increase his business and strengthen him with reputable managers everywhere. THE MIRROR has, however, obtained a copy of the correspondence which passed between Mrs. Drew and Mr. G., and publishes it herewith:

NEW YORK, MARCH 15, 1879.

MRS. JOHN DREW:

MY DEAR MADAM:—My constantly increasing business, together with my arrangements for next season, demand so much of my personal attention that going to Philadelphia once or twice a week to look after the necessary details of the local management of the Arch, has, in the multiplicity of my duties here, become almost impossible.

Your time is nearly filled for the present season. May I therefore beg that you will release me from the active duties of business manager? It will relieve you from an important salary and confer on me a personal favor. I will cheerfully act for you in New York the same as I do for the other managers, and submit any attractions in the market for your few remaining open weeks. This may seem a very formal manner of making my wishes known to you, after my long and pleasant business relations with you, but when you consider how assiduously my enemies have labored to bring me into bad repute with you, and how they will endeavor to interpret our separation in their own way, you will readily understand why I put it in this seemingly formal manner.

I am very respectfully,

C. RANDOLPH GARDINER.

To this Mrs. Drew responded as follows:

ARCH STREET THEATRE, PHILADELPHIA.

MY DEAR SIR:—Your letter of resignation received. I have felt for some time the necessity of a resident business manager, and can understand that your various business engagements prevent your giving this theatre your undivided attention. Wishing you success in your undertakings, I remain,

Very respectfully, LOUISA DREW.

C. RANDOLPH GARDINER.

Mrs. Drew's son-in-law has become business manager since the resignation of Mr. Gardiner. Mr. Gardiner's unwillingness to find an engagement for the soubrette specialty of the Dramatic News, and his marked remissness in advertising in Some One's paper, are the reasons, doubtless, which led it to revise its former exalted opinion of Mr. Gardiner, published some time since.

"Chas. R. Gardiner suddenly stepped into the Dramatic field after the great fire in Chicago. Leaving a prosperous mercantile field, he built and opened the Academy of Music (a brick structure) in that city in thirty-six days, and with his associate made $69,000 the first year and before any other theatre was built. The second year $26,000 was their net profit, but after the third year the magnificent theatres on the South side seemingly were gradually stealing away the business from this house. Mr. Gardiner receiving inducements from Mrs. John Drew to go to the Arch, Philadelphia, sold his interest in the Academy there and joined his efforts with her. The excellent success of the Arch the present season is the best evidence that he is "the right man in the right place." Mr. Gardiner is thirty-seven years of age."

The Spring Season.

A writer in one of the story-papers observes: With the beginning of Spring the stage and its servants become active in mapping out the details of the ensuing Fall and Winter theatrical campaign. It is the period when the unseen hands of dramatic agents are engaged in shaping the future year's destiny. Few non-professionals comprehend the vast influence exercised by dramatic agents upon the theatres and amusements of the country. The dramatic agent is the broker in all prospective arrangements to be completed between manager and artist, between hall proprietor and his stage attractions, and, in fact, this official is the pivot around which centres the entire success or failure of a prospective season.

[Rochester Sunday Herald.]

THE NEW YORK MIRROR, a new and spirited dramatic weekly, edited by Ernest Harvier, is waging a vigorous war against the systematic blackmailing which is being practised by certain parties on members of the profession, a movement that has long been needed and is highly commended by every honest lover of the art.

Miss Augusta L. De Forrest, late of Niblo's Garden, has been, it appears, acting of late as correspondent of a New York dramatic weekly in San Francisco.

Engagements have been effected for the appearance of the New York Criterion Company, and Salsbury's Troubadours, at the New Park Theatre, Philadelphia.

The Black Crook has been packing Niblo many of the houses running over $1,000, seems good for the remainder of the sea

The Killing of Ben Porter.

The details of the terrible tragedy at Marshall, Texas, last week, are already well known, but some of the particulars have not yet been reported. The Barrymore-Diplomacy party played in Marshall on Wednesday to one of the largest audiences that has appeared in the Opera Hall this season. The company seemed to be delighted with the people, and the citizens regarded them with more than usual favor. After the performance the members of the troupe went to the depot to take the 2 A. M. northward-bound train for Hot Springs, where they were billed for Thursday night. At about 12 o'clock three of the party — Miss Nellie Cummings, Maurice Barrymore, and B. C. Porter—went into the White House lunch-room, kept by Nat Harvey, to get refreshments. They had been seated there a moment only when James Currie entered and also took a lunch. He passed out from the lunch-room into a saloon in the rear, but speedily returned. He began at once an angry and unprovoked quarrel. A few minutes afterward he drew two repeating pistols and began a murderous fire upon the party, shooting B. C. Porter, who died in about forty minutes, and seriously wounding Mr. Barrymore. Mr. Porter got as far as the sidewalk before he fell. Mr. H. R. Davies, one of the company, hearing the shots, hurried to the scene and conveyed Mr. Porter to the Pacific Hotel, near by. Mr. Barrymore, being unarmed, endeavored to escape, but was pursued by Currie, who fired five shots at him. In his retreat he was compelled to get over a high fence in the rear of the saloon.

A subscription was started at the office of the railroad company, and $140 was raised to pay the funeral expenses of the dead actor. Through tickets were also furnished for the remains and an attendant.

The account given by Mr. Barrymore and Miss Cummings is about as follows:

After the performance the members of the company met in the depot. It was just before the arrival of the train going north that three members of the company, Maurice Barrymore, Porter and Miss Cummings went into a lunch room adjoining the depot. Adjoining the restaurant was a saloon, and seated in this saloon was James Currie, a Texas Pacific Railroad detective, well known in the State as an ex-army scout under Curtis, a desperado who had killed two men. He is a large, powerful, and thoroughly rough frontiersman.

Currie was drunk, and as was usual with him under such circumstances, quarrelsome and brutal. In a loud tone he uttered a brutal insult, directed at Miss Baker. Barrymore at once answered: "This is a lady, and you must not insult her; she is under our protection. We don't want any trouble with you." At this Currie arose, and entering the restaurant, asked Barrymore if he "wanted to take it up." "No," said the actor, "we do not want to take it up at all. We are both unarmed; leave us alone."

"I don't like to be talked to in this way," answered the desperado, and stepping still nearer, he drew a revolver and fired at Barrymore. The ball passed through his arm, coming out under the left shoulder, making a severe wound.

Mr. Porter sprang forward directly in front of Currie, and putting his hand on his shoulder, said: "Come, come, we've had enough of this!"

Currie dropped his revolver in front of him and fired, and Porter fell to the floor, mortally wounded. The ball went through his abdomen and came out at his back. Drawing another revolver, Currie kept the bystanders, who now attempted to interfere, at bay, and defied arrest, but when a policeman entered the room he gave himself up and was lodged in jail.

Currie was subsequently brought before Justice Harrison, waived examination, and was committed without bail. The District Court convenes May 5, when he will be arraigned.

There was strong talk of lynching Currie, and the affair is condemned as one of the most outrageous, brutal and unprovoked that ever occurred in Texas. The people were doing all in their power for the comfort of the troupe. The citizens of Dallas, a neighboring town, also evince feelings of sympathy, and decided to defray all the necessary expenses for a series of benefits for the company.

A subscription was started at the office of the railroad company in Marshall, and $140 were raised toward defraying the funeral expenses of the deceased actor. Through tickets to New York City for the remains and attendants, who left at 12:30 A. M., March 21, were furnished.

A meeting of professionals was held Saturday afternoon, March 22, but, owing to the matinee performances engrossing the attention of many actors and managers, it was not largely attended. Col. T. Allston Brown was appointed chairman, and a formal meeting was called in Clarendon Hall, Sunday afternoon, at three o'clock, which was largely attended. John P. Smith was chosen chairman; T. Allston Brown, secretary. It was decided to open subscription-lists in the various theatres to raise a fund, and a list was opened.

In response to a telegram from Harrisburg, Pa., the committee and several other professional gentlemen assembled in the Pennsylvania Railroad depot at ten minutes past 9, Sunday night, when the train arrived. As the coffin was removed from the baggage car, the bystanders uncovered their heads, and as it was wheeled down the platform they followed it in a procession, many of them shedding tears. The remains were conveyed across the Desbrosses street ferry, thence to Stolz's, the undertaker, No. 227 Bowery.

B. C. Porter was born in Boston, Mass., April 29, 1839, where he lived until he was about ten years of age, when his parents moved to Worcester. Returning to Boston, he at the age of fourteen was engaged in the stationery business. In 1855 he came to New York; but, not finding employment in the stationery business, he one day chanced to drop into James Conner's Dramatic Agency, and was at once engaged to Manager Purdy of the old Chatham Theatre. His first experience in the show business was as master of the wardrobe; but he shortly after turned his attention to acting, playing small parts with considerable success. He remained at the Chatham only one season, and then joined McKean Buchanan, and traveled all through the West, playing second business. He next appeared in New York at Barnum's Museum, Broadway and Ann street, as master of the wardrobe and as an actor. When G. L. Fox took the old Bowery Theatre, this city, Mr. Porter was in the stock. He next appeared at the National Theatre, Boston. He reappeared at Niblo's Garden, in this city, during the Summer of 1870. On Jan. 1, 1871, he joined Furbish's Fifth Avenue combination, and for about three months played Capt. Lynde in Divorce, which character he has played over five hundred times, and in which he made quite a reputation. He remained with Furbish's combination for seven seasons as stage manager and actor, and visited all the principal cities and towns in the West and South. When Mr. Boucicault was making up his Shaughraun combination for the traveling season of 1877-78, he secured Mr. Porter as the stage manager. Since the Boucicault company closed Mr. Porter has had no regular engagement, but has appeared at various theatres in and out of the city. Last Summer he was stage manager of the Jersey City Opera House. He also managed an Uncle Tom's Cabin party through the East for a few weeks. He joined the Barrymore Diplomacy combination a few weeks ago to play Count Orloff, which was his last engagement. Mr. Porter resided during his leisure time at his home, in Pamrapo, N. J., with his mother, now nearly seventy years of age, his wife, and a young niece, the daughter of a deceased sister.

THE FUNERAL.

The murdered actor was buried yesterday (Thursday) afternoon, from the Little Church Around the Corner, Dr. Houghton officiating. After the service was read, and singing by the choir, Antoinette Sawyer sang "Nearer My God to Thee." Following the remains as chief mourners were Mr. Porter's mother, his widow, his niece, and Mr. Jerry Lant.

It may be said that all the actors and actresses in New York were present, including many from surrounding cities. The body was followed by about a dozen carriages to Evergreen Cemetery, where it was interred in a lot adjoining the plot of the Elks.

Sarah Bernhardt.

An artist who has admirably appreciated the dangers of these sudden caprices of the public taste is Sarah Bernhardt. She knows that she is not secure against them, for a taste for a particular artist soon changes into lassitude, and to guard against the fancies of the public, Sarah Bernhardt has become more fantastical than her audiences. She exhibits herself daily under a new form. She is not merely an actress but a sculptress, a painter, a writer, a poet, and an aeronaut. The consequence is that one hears of nothing but her multifarious talents. Of all the actresses of Paris, she is the one whose noisy as well as brilliant reputation seems to be the most solidly established. There is, however, a great deal of exaggeration in the worship of which she is the object. Seductive as she is, great as is her talent, the artist is certainly not equal to her reputation. Tall, thin and straight, and exhibiting none of the plumpness of the woman, fair in complexion, with a mouth full of promise, sensual lips, a hooked nose, and eyes with wonderful expressiveness, Sarah Bernhardt is a charmer in the fullest sense of the word. She sheds around her an atmosphere of incomparable attraction. She not merely knows how to draw people within the circle of her fascinations, but to hold them there. Born of a Dutch mother and of Jewish origin she combines with the semi-masculine energy of the children of the North the Bohemian instincts and the vagabond humor of the Semitic race. Her voice is one of the gentlest and most caressing that it is possible to hear.

Educated in a convent at Versailles, she entertained for a brief period the idea of becoming a nun. But after a little reflection she arrived at the conclusion that she was not calculated for a contemplative life. "Then," she said to herself, "I will be an actress." And she began by changing her name of Bernard to Bernhardt, after which she entered the Conservatoire.

Her success at the Francaise has been an affair of progressive stages, but it is now as complete as it is possible for it to be. Since Rachel, no female artist has ever occupied at that theatre a position to be compared to hers. There has been formed around her a veritable court, composed of men, young and old, handsome and plain, but every one of them intellectual, for Sarah has an insurmountable horror of fools, and no consideration, no question of interest, can induce her to tolerate the homage or even the presence of an imbecile, no matter what may be his rank. Around her are to be found assembled people of almost every class and profession—financiers, writers, vaudevillists, artists, politicians. Even diplomacy is represented in this little coterie of friends, admirers and lovers. Mlle. Bernhardt inhabits, in one of the new quarters of Paris, the Avenue de Villiers, at a short distance from the Parc de Nouilly, a beautiful little residence which she had built for her.

Her time for reception is generally in the afternoon. In the morning when the weather is fine she rides out on horseback, after which she attends the rehearsals at the theatre. When the rehearsals do not necessitate her presence she attires herself in a male costume of white flannel, which fits her to perfection, and without interrupting her work of modeling, she herself opens the door of her studio to visitors. This studio is one of the handsomest in Paris. It is not merely the largest apartment of her house, but it may be called the hotel itself, for all the other rooms, boudoir, dining-room, petit salon, bedrooms, merely radiate from it, and are in a measure sacrificed to it. There the mistress of the house accumulates Oriental stuffs, costly carpets, Chinese and Japanese curiosities, old bibelots, and rare books. Over a vast chimney-piece of carved oak is to be seen a portrait of Mlle. Bernhardt, life size. On every side the attention of the visitor is attracted by marble statuettes and clay busts under glass shades. A wide staircase, with balusters, ascends to within a couple of metres of the ceiling. It leads to a small door, over which grimaces the antique tragic mask. Occasionally, when indisposed or fatigued, Mlle. Bernhardt receives her visitors in bed. Therefore all her friends are familiar with the bedroom, where the artist's eccentricities have allowed themselves full fling. The walls are covered with black damask, the bed is black, the furniture is all black.

In one corner, close to an enormous Psyche draped with black velvet, stands a magnificent male skeleton. This skeleton, which leans toward the glass as if admiring itself in it, is not exactly calculated to inspire people with cheerful feelings, but on that point Mlle. Bernhardt has her own peculiar ideas.

It is certain that these strange fancies are not all due to a desire on the part of Mlle. Bernhardt to keep public curiosity on the stretch. Some of them are attributable to a serious infirmity of health. At times the energy of the artist is dominated by this cause. The fainting fits of Sarah Bernhardt have been legendary at the theatre. There is always an uncertainty as to her being able to play out a role. It happens to her but too frequently to faint in the middle of a performance. Last year, during a representation of the Etrangere, it seemed to her that she received less applause than usual. In the third act, in which her great monologue is spoken, she got vexed, lost her head, got confused in her recitation, and ended by having a nervous attack. She returning to her dressing-room and insisted upon returning home, which she did. It became necessary to send for the Commissary of Police, who made a formal note of departure of Mlle. Bernhardt, and a heavy fine was imposed on her, which she will probably never pay. At the theatre all are agreed that the feeling which she inspires is that of fear. Aggressive by nature and free in her language, she is not a woman to shrink from publicity of any kind. She arrives at the rehearsals armed with a small walking cane, the flourishes of which become more or less accentuated, according to the character of the observations of the author of the piece or of the director. The latter could never habituate himself to the menacing adjunct of the fair actress. She is usually escorted to the performances by her full staff of friends. The one carries her gloves, the other her fan, a third raises the train of her costume, a fourth presents her with a small pocket mirror. Before making her appearance on the stage she takes with her a few pieces of ice, which she allows to melt in her mouth. This is intended as a precaution against the spitting of blood to which she is subject. She attributes the same virtue to champagne, and never drinks any other wine. Whole columns of a newspaper would not suffice in space to recount in detail the life, the caprices, the passions, and the weaknesses of this strange creature, who is at times a great tragedienne, always a great artist and always a woman of incomparable seductiveness.

Manager Hofele still holds the properties of Baba until they are reclaimed by Deverna. Deverna vows vengeance and says he intends getting Hofele out of the Bowery. Hofele has proved the best manager the Bowery has had in years, and is not likely to suffer materially from the ire of Deverna.

There was an interruption of the performance of Hamlet, at the London Lyceum Theatre, on the evening of Saturday, March 1, Mr. Henry Irving having to ask the indulgence of his audience for the illness of Mr. Everill, playing Polonius. He was drunk.

Alfred Dampier, the Australian actor who played at the Broadway in the Lyons Mail, will now return to that country from England.

E. A. Sothern is now playing David Garrick, in Albery's version of that play, at the Haymarket Theatre London.

[Continued from page Seven.]

Troubadours gave The Brook the 17th, to an enthusiastic audience. Miss Nellie McHenry and John Gourlay won golden opinions. Mr. Salsbury telegraphs back to Manager Curtis, that he shall endeavor to play one night here later in the season. Mary Anderson, under management of Messrs. Hickey & Norton, gave Ingomar the 21st., Romeo and Juliet 22d, matinee, and Evadne in evening. This is the first appearance of Miss Anderson in our city, but it is to be hoped it is not the last. Houses were good, and contained the elite of the town.

NOTES.—Mr. John Sutherland and Mrs. W. L. Berrill, now traveling with Mary Anderson, were members of the old stock company under Jas. Arnold.—Coming: Geo. A. Hill under J. C. Myers, in Serpent's Sting, 24th. Lawrence Barrett, supported by Boston Museum co., the 28th and 29th.

St. Louis.

MARCH 21.

OLYMPIC.—Modjeska has succeeded in doing what Lawrence Barrett failed to do during his last visit to our city, in nightly filling the Olympic Theatre, and in delighting her audiences. While she cannot justly be called a star of the first magnitude, she certainly deserves a good portion of the praise so lavishly bestowed upon her.

DEBAR'S.—George C. Boniface, with the C. L. Graves comb., presented for publi- approval The Soldier's Trust. Mr. Boniface as Corporal Antoine acquitted himself in a very creditable manner, especially in the pantomime part, in which he preponderates. The combination supporting Mr. Boniface is of average excellence.

ITEMS.—Joshua Whitcomb, alias Denman Thompson, has the Olympic for next week. He is the first actor whose advertisement has had the honor of occupying a whole page of the Globe-Democrat.—At DeBar's we are to have Dion Boucicault in The Shaughraun. Both man and play are good, and deserving of the patronage they will no doubt receive.

Pittsburg, Pa.

OPERA HOUSE.—Mr. and Mrs. George S. Knight and comb. produced Otto, a German, at this house the past week to poor business. Their manager displayed great injudiciousness in not postponing the engagement. As it was, he not only seriously injured his own business, but deteriorated considerable toward the success of Pinafore at Library Hall. The prospects for this week's business are not very flattering. John T. Raymond and co. will produce My Son every night during the week, except Friday and Saturday, on which nights he will produce Risks and Col. Sellers, respectively. March 31 we will have Strakosch's Italian opera co. one week. April 7, Henderson's Standard (New York) Theatre co., one week; 14th, Frederick Paulding, one week.

LIBRARY HALL.—Ellsler's Pinafore closed a week of fair business, 21th. The cast, with the exception of Effie Ellsler as Josephine, and Mamie C. Taylor as Hebe, does not call for any special mention. The company will take the road under the management of Harry Ellsler. Prof. O. S. Fowler lectures April 1, 3 and 4. March 31, Theo. Tilton. April 16, Remenyi, one night; 21st, Carncross' Minstrels, one week.

ITEMS.—Adam Forepaugh passed through the city en route West 20th.—Manager Ellsler's lease of Library Hall expires next June. He will not renew it.—The dates for the Opera House, as given last week, are changed, owing to Carncross' Minstrels preferring to play in Library Hall.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—Raymond, to start with, did not put in an appearance on the evening of the 17th, owing to a railroad accident which prevented his troupe from reaching the city until Tuesday, the 18th. His engagement was not a successful one, My Son not proving a very winning card. On the occasion of his benefit Risks was substituted, which drew a tolerably fair audience, and on Saturday evening the old reliable Colonel Sellers attracted a pretty good-sized audience. J. K. Emmet will appear at the Opera House instead of the Globe, as previously announced, commencing on the 27th, for three nights and a matinee. On the 31st, Janauschek for one week.

ACADEMY OF MUSIC.—Charlotte Thompson commences a week's engagement on the 24th. Her repertoire includes on this occasion, Jane Eyre, Camille, Miss Multon and East Lynne.

Richmond, Va.

RICHMOND THEATRE.—On the 17th, by John M. O'Brien's Dramatic co., Peep o' Day was well presented to a large audience. On same evening Ellie Putnam made her debut as a clog dancer. That she did so most successfully the hearty encores she received fully attested. On the 18th, Prof. Kellar, prestidigitateur, appeared, performing for five nights and matinee to very small houses, though it is conceded that he surpasses any of his predecessors. The theatre will be closed for ensuing two weeks. April 14, for three nights, New York Fifth Ave. co., in Pinafore; 17th, 18th and 19th the Union Square co., in A Celebrated Case; 20th and 22d, Hess English Opera co.

NOTES.—The fatal affray in Marshall, Texas, wherein genial Ben Porter was killed and Maurice Barrymore seriously wounded, has aroused the most sincere sympathy here.

Cincinnati, O.

MARCH 23.

GRAND OPERA HOUSE.—There was a complete let-down in amusements in this city last week. Dion Boucicault closed last night one of the most unsuccessful engagements he ever played here. The Shaughraun has evidently lost its freshness, and even with Mr. Boucicault in his celebrated character of Conn, drew miserably poor houses. The company brought here to support him, with one exception, was simply terrible, and our theatre-going people have grown too discriminating to support such a lot of mediocre stage players. And Mr. Boucicault, too, seemed to lack his old enthusiasm. The Commercial sums it up in a nutshell: "The Shaughraun has had its day here." To-morrow night Robson and Crane begin a week's engagement, supported by a St. Louis stock co., opening in Our Bachelors.

PIKE'S OPERA HOUSE.—The New York Standard Theatre co. appear to-morrow night in Mrs. Henderson's new triumph, Almost a Life. The authoress passed her girlhood in this city. The play will, no doubt, meet with the same success here that has attended it in other cities.

HEUCK'S OPERA HOUSE. — The Milton Nobles comb. close an exceedingly successful engagement at this popular theatre to-night. The Phenix is a success. To-morrow evening John A. Stevens, supported by his own company, will appear for the first time in this city, in his romantic idyl, Unknown. It will be given here with new scenery, new music, etc. We predict a successful engagement for Mr. Stevens.

ITEMS.—The Colville Folly Troupe (en route to New Orleans) appear for this night only, at the Grand. Manager Colville has greatly strengthened his company since its last appearance here.—Theodore Thomas has been engaged to give thirty-two concerts at the Highland House during the summer season.—The Danites follow Robson and Crane at the Grand.—Weathersby's Frolliques at Pike's, April 14.—Alf. Burnett arrived in town from Memphis, 22d.—Miles and Steele will not manage the Grand next season; $18,000 a year, they think, is too steep. It is said these gentlemen will run Pike's next year.—The twitter of birds and the music of the bands on all the hill-tops.—Cincinnati College of Music is thriving, and its concerts increase in popularity. Thursday Mr. Rummell, pianist, of Boston, appears.

Indianapolis, Ind.

OPERA HOUSE.—Was occupied Monday and Tuesday of this week by Kate Claxton and co. The house remained closed till Saturday when it was reopened by an amateur party, presenting a drama, termed The Drunkard. The house will again be closed three nights of the next week. The remaining portion of the week, 27th, 28th, 29th, Max Strakosch's Italian opera troupe, with Cary, Kellogg and Litta, will present the operas Carmen, Traviata, and Mignon.

METROPOLITAN.—Manager McCarthy presented to the patrons this week Pauline Markham's Pinafore party. The opening night's attendance was large and enthusiastic, consequent on the truthful and artistic manner in which the opera was presented. One commendable feature that I noticed was the avoidance of any "gags" or songs that had no connection with the opera. Miss Markham acted and musically interpreted the character of Josephine in a pleasing manner. The Hebe of Essie La Seure, was neat, effective, and deserving of the praise it received. The impersonation of Ralph Rackstraw by Frank Boraback was also most excellent. The remaining members of the troupe acquitted themselves fairly. The coming week the house will be closed.

Detroit, Mich.

WHITNEY'S.—Denman Thompson has drawn the largest business of the past week, and it must have been gratifying to him after his long absence. His support was highly commendable. The parts of the children, Tot and Roundy, taken respectively by Julia Wilson and Ignacio Martinetti, were perfect, avoiding all the "cuteness" and precocious business so common to persons personating children. Mrs. Nourse as Aunt Matilda, Harry Wilson, both as Bill Johnson, who was "just as bad as they make 'em," and Cy Prime, and E. O. Stepson as John Martin, were also worthy of notice. Thompson and company play on Manager Whitney's circuit for a short time. Beginning on the 25th, and for three nights and matinee, Saville & Lee's Pinafore co. occupied the house, and for the first time we have had this satire presented as it should be. It is complete in every respect. Digby V. Bell as the Admiral, and Thompson as Ralph, surprised us all: often have we heard them in concert, but never having had an opportunity to judge of them on the stage. Both were in excellent voice, and sang and acted their parts perfectly. Bennitz as Dick Deadeye was capital, and his long operatic experience well fits him for his position of stage manager of the troupe. Ethel Lynton as Josephine, and Mr. Cooper as the Captain, were praiseworthy, but Mrs. Barry as Buttercup was the star in the cast, and was the favorite at once, her singing of "Birds in the Night," Sullivan's well-known lullaby, evoking a double encore. Miss Barton as Hebe must not be overlooked, her pleasing manners and lively action doing much to move the play on briskly. In fact in every particular it is a model Pinafore company. Booked at Whitney's are: the Colville Folly co., Dickie Lingard and co., Frank Mayo, both Wilhelmj and Remenyi, and Gotthold & Rial's Uncle Tom's Cabin comb.

DETROIT.—Stevens' Unknown drew good houses to low rates of admission for four nights, followed by Emmet in Fritz to full houses for two nights and matinee. This week Janauschek, four nights, in Mother and Son Marie Stuart, and Macbeth. Coming are: Lotta, McCullough, Mary Anderson, and Raymond.

Providence, R. I.

OPERA HOUSE.—Adah Richmond's engagement of three nights, commencing 17th, was but fairly successful. Miss Richmond's company is better than when she last visited here, but not up to the standard that will create much glory for the fair proprietress. 22d, afternoon and evening, Maffit and Tarr's Robinson Crusoe co. appeared. A stormy day prevented a very large attendance, but those who "braved the elements" were more than satisfied. The pantomime was especially well rendered, J. S. Maffit's clown causing lots of fun. 20th, afternoon and evening, Lawrence Barrett. Jennie Harebell for matinee, Richelieu for evening. Boston Museum co. for support. 27th and 29th Neil Burgess will present his new comedy in four acts, entitled Widow Bedott; or, A Hunt for a Husband. Petroleum V. Nasby (Locke) has dramatized the Widow Bedott Papers and found in Neil Burgess just the man to personate the widow. Mr. Locke will personally supervise the production of the play and has a good cast to support Mr. Burgess. The Criterion Comedy co. is turning its face this way and will reach us in about a week. Mr. F. F. Mackay heads the company.

LOW'S OPERA HOUSE.—Josh Hart's comb. did first rate business at this house last week. Many of the company are favorites here and received hearty welcomes. House is closed this week.

Ottawa, Can.

E. A. McDowell on Saturday closed and left for Academy of Music, Montreal, where he puts in one week, with George F. Rowe as star. During stay of sixteen nights has given nineteen performances; this includes three matinees. On Friday Mr. Rowe had the patronage of the Governor-General and H. R. H. the Princess Louise. They did not prove any extra attraction, for the house was light. McDowell reopens here for week commencing on 31st, with Dominick Murray as star. James Green as Henry V. is billed for 26th and 27th and Howard's Opera co. for 28th and 29th in Pinafore. Brass brought a large matinee. Two of our city boys—little 'uns—who have recently been with May Fiske, and left because salary day never dawned, danced for McDowell's benefit Saturday. They are good and received repeated encores. The Fanchon Folly party tried hard to get in here, but failed. Reputation was rank. Bayley, who assumes half a dozen aliases, and is agent for this sweet-scented crowd, looked in on Friday and kicked hard—but it was no go. The sooner such gangs are stamped out the better for square, legitimate parties.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Rice's comb. presented Evangeline, Wednesday evening, March 19, to a crowded house. Lizzie Webster, as Gabriel, won additional favor, and Fortesque, as Catherine, was voted the "biggest" success of the season. Other parts were excellently well sustained. Announcements: March 28 and 29, and matinee, the Criterion Comedy co. in Caste and Whims; April 4 and 5, and matinee, Lawrence Barrett in Richelieu, Man o' Airlie, and Richard III. Much disappointment was occasioned through the misunderstanding of a telegram engaging the Opera House for March 15, for Modjeska; the date should have been May 15.

Louisville, Ky.

MACAULEY'S THEATRE.—Last week the New York Standard Theatre co. produced, for the first time in this city, Mrs. Etta Henderson's play, Almost a Life, to only fair business, with the entire original cast as presented at the Standard Theatre, New York. Booked: 27th, 28th and 29th, J. H. Haverly's Danites co., with McKee Rankin as Sandy and Kitty Blanchard as Nancy Williams and Billy Piper.

OPERA HOUSE.—Closed since 8th: W. S. Schmitt changed his route so did not appear at this house. The theatre will be closed until after Lent.

Miscellaneous.

HALIFAX, N. S.—Academy of Music: Business during the last week has slightly improved. It is a matter of regret that the attractions, which are now being presented, were not put on at the commencement of the season. If such had been the case the company would have succeeded better. The season closes on the 24th, when W. F. Burroughs takes his benefit in Rosedale. This gentleman is deserving of a crowded house. Walter Lennox took his benefit March 19, in The Veteran, and distinguished himself by an excellent rendition of the leading role. Miss Phosa McAllister as Aminch was unusually careful and painstaking. J. Armstrong as Mahommed was by no means good. Ida Van Courtland as the Sultana made another hit. The company leave for Newfoundland in about two weeks.

MILWAUKEE, WIS.—Grand Opera House: Announced to appear March 31, April 1 and 2, J. C. Sprague's Underground Railway co. Academy of Music: Janauschek closed a four nights engagement, 20th, playing to poor houses. On 17th was presented Mother and Son; 18th, Marie Stuart; 19th, Deborah; 20th, Macbeth. Her support was not quite up to the standard. We have been favored many times with "high tragedy" by this well-known actress, and from appearances it would seem the people had tired of it. She tried a change, and by giving us a little "tragic-comedy" expected great things. Announced: Hess English Opera Troupe, April 3, 4, 5.

SALEM MASS.—Milbank's Novelty Alliance drew a small audience at Mechanics' Hall, the 17th. About one-half of the performess advertised did not appear, and their places were taken by others. Kate Riddle's singing was as good as the average, and that is more than can be said of the rest. Salsbury's Troubadours returned here the 20th. At their first appearance the house was crowded. Mary Anderson in Ingomar for the 25th; Lawrence Barrett, supported by the Boston Museum co., 31st; for April 3, a company from Boston, engaged by Moulton, will play A Celebrated Case, afternoon and evening.

SELMA, ALA.—Louise Pomeroy (second appearance this season), supported by John W. Edwards' dramatic comb., closed a highly successful four nights' engagement, 20th, in Romeo and Juliet, to a large and fashionable assemblage. A banquet was tendered Miss Pomeroy on night of 20th, which was numerously attended. The genial manager, John W. Edwards, by his uniform courtesy has made a great many friends here, and has leased the Opera House. H. M. S. Pinafore by Bartley Campbell's comb. 26th.

TRENTON, N. J.—Taylor Opera House: 19th, Ed Wilks' Pinafore co. showed how badly that delightful little opera could be done. Mr. Wilks attempted Sir Joseph, and a more miserable attempt has seldom been witnessed. 21th, Divorce by Fanny Davenport and co. to a large house. Route: Troy, 31st and April 1; Holyoke, Mass., 2d; Providence, 3d, 4th, and 5th. April 7, Geo. Knight in Otto; 12th, Mishler's Pinafore co.; 14th, Exiles by the Phila. Walnut co.

ATLANTA, GA.—Blind Tom appeared at De Gives' Opera House 18th, 19th, and matinee, to good business. He will take in minor towns of Georgia on the way to Nashville and Louisville; no dates. Robert McWade and troupe in Rip Van Winkle, 20th, 21st, to fair business. Route Athens, Ga., 23d, 24th; Savannah, 25th, 26th; Charleston, S. C., 27th, 28th. Holman's Pinafore will be here the last of this month.

MADISON, WIS.—The Charles Forbes Dramatic company played here on the 14th and 15th to poor houses. The company is not a strong one. Mrs. Scott-Siddons appears at the Opera House the 27th. Buffalo Bill and company are booked at the Opera House for April 2; John McCullough, 7th.

MANCHESTER, N. H.—Mary Anderson played Ingomar here on the 19th and was warmly received. Although the price of admission was rather high, there was a large audience. Chas. A. Thayer plays Baby here the 24th. The Salsbury Troubadours come the 27th.

ERIE, PA.—Park Opera House: Rice's Evangeline troupe in Pinafore 27th, this being the first production of this piece here. The diagram already indicates a full house. Nick Roberts' Pantomime troupe is billed for two performances, afternoon and evening of 29th.

LANCASTER, PA.—March 18, Goodhart and Shay's Minstrels (home talent) were well received; 21st and 22d, Pinafore by the McDonough-Lamb co.; Tony Pastor and co., 24th; Welsh and Rice's Minstrels, 25th and 26th.

LYNN, MASS.—The Lynn Cornet Band hired some variety people and gave a show in Music Hall, the 17th. Salsbury's Troubadours returned the 22d, and drew only a fair sized audience. Mary Anderson comes on the 28th.

ELMIRA, N. Y.—Opera House: Louis Pomeroy was booked for 24th and 25th, but failed to put in an appearance. Academy of Music: Rice's Evangeline comb. 24th, in Conrad the Corsair, to a good audience, notwithstanding inclement weather.

WHEELING, W. VA.—Opera House: Colville Opera Burlesque co. played a two nights engagement, 17th and 18th, to a large audience. They were followed by Charlotte Thompson, for three nights and a matinee to fair business.

AUBURN, N. Y.—Opera House: Nick Roberts' Humpty Dumpty troupe, March 20, to a good house. Jennie Miaco in her song-and-dance specialties was heartily applauded, as was also Annie Fox. Saville English opera co. April 3d in Pinafore.

PITTSTON, PA.—Music Hall: March 18, Leonard Grover comb. in Our Boarding-House. Fair company and good house. April 15, Miss Annie Pixley and co. in M'liss.

DATES AHEAD.

A.

Anderson, Mary and combination, Lawrence, Mass., 27th; Lynn, 28th; Chelsea, 29th; New Bedford, 31st; Fall River, April 1st; Newark, N. J., 5th.

B.

Berger Family, St. Joseph, Mo., 27th; Kansas City, 28th, 29th; Topeka, 31st; Lawrence, April 1st; Leavenworth, 2d; Atchison, 3d; Council Bluffs, 4th; Omaha, 5th; San Francisco, 14th; Bush Street Theatre, 16 weeks.

Booth, Edwin, McVicker's, Chicago, April 7th, four weeks.

Boucicault, Dion, Haverly's Theatre, Chicago, 28th, one week.

Barlow, Wilson, Primrose & West's Minstrels, Los Angeles, 14th, 15th, 16th, 17th; Visalia, 18th; Modesto, 19th; Stockton, 20th; San Jose, 21st, 22d.

Boniface, George C., and combination, Chicago, 21th, one week.

Barrett, Lawrence, and Boston Museum Combination, Portland, Me., 28th, 29th; Salem, 31st; Woonsocket, R. I., April 1st; San Francisco, May 26, three weeks.

Bangs, F. C., Walnut Street Theatre, Philadelphia, one week.

Byron, Oliver Doud, Kansas City, Mo., this week.

C.

Collier's Celebrated Case combination, Williamsburg, this week.

Claxton, Kate, and combination, Quincy, Ills., 27th; Springfield, 28th; Decatur, 29th; Hannibal, Mo., April 7th; Atchison, Kan., 12th.

Criterion Comedy Combination, Hartford, Conn., 28th, 29th; Park Theatre, Phila., later.

Campbell's Pinafore Company, Galveston, this week.

Chanfrau, Henrietta and combination, Brooklyn, this week.

Colville Folly combination, Memphis, this week; New Orleans, 31st, one or more weeks.

Crane and Robson, Cincinnati, O., this week; St. Louis, 31, one week.

Carneross' Minstrels, Baltimore, this week; Washington, 31st, one week; Philadelphia, April 7, one week; Cleveland, O., 14th, one week.

D.

Davenport, Fanny and Combination, Rochester, 27th, 28th, 29th; Troy 31st and April 1st; Holyoke, Mass., 2d; Providence, R. I., 3d, 5th, 6th; Grand Opera House, N. Y., 14th. San Francisco, May 11, two weeks.

Diplomacy combination, under Zimmermann; Nashville, Tenn., 27th, 28th, 29th; Evansville, Ind., 31st.

Duff's Pinafore Troupe, Chicago, this week.

Diplomacy combination, under Simmonds, Columbus, O., 28th and 29th; Cleveland, 31st, one week.

E.

Eytinge, Rose, Portland, Oregon, April 7th, two weeks, thence Australia.

Emerson's Minstrels, Marshall, Texas, 27th; Shreveport, La., 28th, 29th; Hot Springs, Ark., 30th; Texarkana, 31st; Little Rock, Ark., April 1st and 2d.

Emmet, Joe, and combination, Cleveland, 27th, three nights; Meadville, Pa., April 4th.

G.

Gotthold & Rial's "Uncle Tommers," Seymour, Ind., 28th; Columbus, 29th; Shelbyville, 31st; Richmond, Ind., April 1st; New Castle, 2d; Muncie, 3d; Winchester, 4th; Greenville, O., 5th; Piqua, 7th; Sidney, 8th; Bellefontaine, 9th.

Gilmore's Band, Mansfield, O., 27th; Dayton, 28th; Cincinnati, 29th, 30th; Springfield, 31st.

H.

Haverly's Mastodon Minstrels, New Orleans, this week.

Hess English Opera Troupe, St. Paul, 27th, 28th, 29th; La Crosse, Wis., April 1st 2d; Oshkosh, 31st; Fond du Lac, 3d; Milwaukee, 4th, 5th; Chicago, 7th, one week.

Haverly's Danites Troupe, Louisville, 27th, 28th, 29th; Cincinnati, 31st, one week; Brooklyn, April 7th, one week.

Holman Opera Troupe, Charleston, S. C., 26th; Savannah, 24th, three nights.

J.

Janauschek and combination, Detroit, 24th, 25th, 26th, 27th; Toledo, O., 31st, one week.

Jefferson, Joe, Washington, this week; Brooklyn, 31st, one week.

K.

Knight, George S., and combination, Philadelphia, this week and next; Trenton, April 12.

L.

Lotta and combination, Milwaukee, 27th, 28th, 29th; Grand Rapids, Mich., 31st; East Saginaw, Mich., April 1st; Bay City, 2d; Detroit, 3d, 4th, 5th; Buffalo, 7th, one week.

Lingard, Dick and combination, Hamilton, Canada, April 1st.

Ethiopian Opera Troupe, Biddeford, Me., 29th.

M.

McCullough, John, with T. W. Davey's combination, Chicago, this week; Dubuque, Iowa, April 8th.

Macauley, Barney, Park Theatre, Brooklyn, this week; Springfield, Mass., April 4th, 5th; New Haven, 11th, 12th.

Myers, J. C. and combination, Portsmouth, N. H., 27th; Ipswich, Mass., 28th; Haverhill, 29th; Marblehead, 31st; Gloucester, April 1st; Worcester, 3d.

Mayo, Frank and combination, Grand Opera House, N. Y., this week and next.

McDonough & Lamb Pinafore Troupe, Park Theatre, Phila., this week.

Mapleson Opera Troupe, Academy of Music, New York, this week.

Mitchell, Maggie, Bloomington, Ill., 27th; Peoria, 28th; Springfield, 29th; Jacksonville, 31st; Quincy, April 1st, 2d; Hannibal, Mo., 3d; Jefferson City, 4th; Sedalia, 5th; Leavenworth, Kansas, 7th; Lawrence, 8th; Atchison, 10th; Council Bluffs, 15th; Des Moines, 16th; Chicago, 26th, two weeks.

Modjeska and Troupe, Chicago, this and next week; Jackson, Mich., April 9th.

N.

Nobles, Milton, and combination, Hamin's Theatre, Chicago, this week; Des Moines, Iowa, April 10th, 11th; Hannibal, Mo., 17th.

O.

Oates, Alice and Troupe, Baltimore, this week; Lyceum, N. Y., March 31st.

P.

Park Theatre combination of New York, in Engaged, Albany, this week.

R

Robert's Pantomime Troupe, Lockport, N. Y.; Dunkirk, 28th; Erie, Penn., 29th; Oil City, 31st; Titusville, April 1st; Salamanca, N. Y., 2d; Bradford, Pa., 3d; Elmira, N. Y., 4th, 5th; Williamsburg, 7th, one week; Buffalo, 14th, 17th, 18th, 19th.

Rowe, George Fawcett and combination, Montreal, 24th, one week.

Raymond, John T., and Combination, Pittsburg, this week; Walnut Street Theatre, Philadelphia, next week.

Rice's Evangeline Troupe, Erie, Pa., 27th; Titusville, 28th; Oil City, 29th; Meadville, 31st; Youngstown, O., April 1st; Canton, 2d; Wooster, 3d; Springfield, 4th; Dayton, 5th.

S.

Standard Theatre combination of New York, Pike's Opera House, Cincinnati, this week; Dayton, O., 31st; Springfield, April 1st; Columbus, 2d, 3d; Wheeling, W. Va., 4th, 5th; Pittsburg, 7th, one week; Philadelphia, 14th, one week.

Strakosch Opera Troupe, Indianapolis, 27th, three nights; Pittsburg, 31st, one week; Academy of Music, Philadelphia, April 7th.

Salsbury's Troubadours, Manchester, N. H., 27th; Concord, 28th; Burlington, Vt., 29th; Montreal, 31st, one week; Burlington, Vt., again, April 7th.

Sprague's Georgia Minstrels, Amsterdam, N. Y., 27th.

T.

Thompson, Den, Joshua Whitcomb combination, St. Louis, this week; Chicago, 31st, one week.

Thompson, Charlotte and combination, Cleveland, O., this week; Buffalo, 31st, one week.

W.

Williamson, Mr. and Mrs. J. C., Albany, 27th.

Ward, Genevieve and combination: Bridgeport, Conn., 25th.

Williams, Mrs. Barney, Philadelphia, May 5.

SPECIAL NOTICES.

THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may be had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skilful Miss Ferguson, whose finger tips are full of wonderful transformations.

MME. P. A. SMITH'S ESTABLISHMENT.

The Nashville American says: Miss Libbie Kline (Mrs. J. K. Emmet) made her reappearance last night as Louisa Crafton. Her conception of the school-girl character of Louisa deserves much praise in the vision scene. Her sympathetic tone and modest simplicity show the part to admirable advantage. Mrs. Emmet's toilets attracted much attention. In the second act she wears an exquisite pink silk, trimmed with Chinese crape and gold bullion. Next she appears in a rich white silk, very elaborately trimmed with point-lace. This costume is especially rich and well calculated to excite the envy of feminine hearts. In addition there is a seal-skin sacque, the finest ever brought to Nashville.

We understand that the above dresses were designed and finished by Mme. Smith of 117 West Twenty-eighth street, New York. If Mrs. Emmet's dresses are a sample of Mme. Smith's designs, we don't see the necessity of Americans going to Worth of Paris.

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MARIE PRESCOTT

—AS—

MME. TREBAUD,

IN

MOTHER AND SON.

California Theatre.

[Argonaut.]

Miss Prescott, in a red coiffure and a new mauve dress, looked as handsome as a picture, I recommend her to try Twixt Axe and Crown some day, when she shall have toned down her style. She would look the impetuous young Elizabeth to the life.

[Post.]

Miss Prescott appeared to unusual advantage as Madame Trebaud, a role in which her most noticeable fault—a lack of repression—should have been prominent. That it was not, was excellent evidence of marked improvement and care. The part was well conceived and well acted, displaying more of the finer quality mentioned than anything she has done here.

[Call.]

Mother and Son drew a good audience at the California last evening. There is a good deal of attention directed to the manner in which Miss Marie Prescott is rendering Madame Trebaud. We begin to think this lady has been suppressed by unfortutous circumstances heretofore, and that she has at length found her opportunity. At any rate, she is making a strong, well-rounded character out of the part assigned her, and giving great satisfaction. Noting the strong manner in which some of the resident members of the California Theatre company play the various parts assigned them in Mother and Son—especially the rendering of Clarissa Trebaud by Miss Marie Prescott—we are more than ever convinced of the injustice done the average members of the profession by the "star" system.

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